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ABSTRACT

This is an activities guide for teachers who are looking for techniques and strategies that will help them to "humanize" the curriculum. Section I gives activities to develop positive self concept. The activities proposed in Section II are intended to make students aware of their own feelings toward others. Section III suggests techniques for making students aware of discrimination. In Section IV the problems and importance of nonverbal as well as verbal communication are addressed. Activities designed to help the process of values clarification are proposed in Section V. Section VI consists of group tasks or problems which are to be solved by groups. Possibilities for the use of music, art, poetry, and drama are listed in Section VII. (MC)

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HANDBOOK FOR THE HUMAN RELATIONS APPROACH TO TEACHING

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INTRODUCTION

This Handbook for the Human Relations Approach to Teaching was produced by the staff of the Human Relations Education Center of the Buffalo Public Schools and its predecessor, the Title III Human Relations Education Project of Western New York.

The book is designed as a practical handbook for teachers who are looking for techniques and strategies that will help them "humanize" the curriculum. Much has been written and said about the urgent need to humanize our schools, but very little has been done in the way of practical help for teachers to accomplish this. The fact that teachers are in a very critical and powerful position to help youngsters understand and accept themselves and the world around them has been well documented in many popular studies, among them Pygmalion In The Classroom (Rosenthal), Schools Without Failure (Glasser), and Teaching As A Subversive Activity (Postman). What is not as clear, however, are the alternatives and behaviors that are available to teachers that will enable them to break out of their accepted routine. Surely, all teachers would like to make their class more relevant, improve communications, build positive self-concepts and help students understand themselves and others. Where do you begin? How can you be non-threatening and non-judgmental about feelings, values and attitudes (affective learning) when students are looking to you for the "right" answers? How can you fight the system, your colleagues, the principal, the community? Won't they all object? And how can you teach for the exam while doing all this?

You can begin by trying some of the techniques suggested in this handbook. If you get good feedback from your students, this will increase your self-concept and you will want to do more. If not, that technique may not be for you. Try another. Go slowly. Building trust and communication takes time, and your students may want to test your new behavior. Ideally, it would be best if you could see the technique demonstrated by one of the Center staff before trying it yourself. However, it is possible to develop skill on your own if you try the less complicated techniques first.

There is very little that is new under the sun - just new people who have discovered old ideas. Many teachers will recognize techniques that they have been using for some time. I am sure that they will approve of our sharing these ideas with other teachers. Many teachers use a human relations approach intuitively. They, too, can benefit from this handbook by finding support and reinforcement as well as new ideas.

It is our feeling that process is more important than content in learning and, in fact, process is content. The teacher, in a very real sense, is the curriculum - the breathing, living curriculum. The curriculum can only grow as teachers share ideas and grow. This idea of teacher growth is dynamic and is the basis for our belief that teachers are the instruments for humanizing our schools. It also means that teachers have a great responsibility to use this power effectively and to willingly share their "secrets" with other teachers.

Many of the techniques and strategies contained in this handbook were adapted from other sources. We have attempted to give credit for these sources. Any oversight is unintentional.

The work of the Human Relations Education Center and the material contained in this handbook are based upon the following premises:

1. Teachers have the power to humanize our schools. They are the ones who touch students and interact with them daily. They are the only ones who work with students in their peer group, where Piaget states that the only real learning takes place.

2. Process is more important than content in learning. We learn from our environment. If process is content, then the teacher in a very real sense is the curriculum. Hence our reference to teacher power.

3. Teachers can and should deal directly (not just intuitively) in the affective domain of learning. This is not only necessary to the humanization of our schools, but it will also improve communication in the classroom and the relevency of subject matter. We thus enhance cognitive learning as well.

The ideas contained in this handbook are by no means exhaustive in the area of process oriented techniques for affective learning. The significant literature in this area is large and growing, and the reader is urged to read widely for more practical ideas and a deeper understanding. Basic research by Kelley, Rogers, Maslow, Combs, Ojemann, Luft, Sullivan, Horney, Montagu, Crambs, Bessell, Palomares, Holt and many others, provides a rich background for anyone interested in further readings. You are also referred to the three annotated bibliographies produced by the Center staff, listing books, films, filmstrips and other materials for teachers interested in the human relations approach to teaching.

The format of this book was decided upon after much experimentation with our original guidebook, Human Relations Education, A Guidebook To Learning Activities, produced two years ago. It was written in lesson plan format, and we found that this was somewhat restrictive in the adaptation of techniques for different grade levels or subjects. This handbook was written as an expansion of our annotated list of inductive teaching techniques, with the idea that any teacher can adapt the technique to his class. The techniques are listed according to themes, with cross-referencing to our original guidebook and internal cross-referencing whenever it was deemed appropriate.

However, it is you, the classroom teacher, who must breathe life into these teaching strategies. You are therefore urged to freely adapt them to your own purposes and personality. They are not meant to be followed explicitly, but only to give you some "starter" ideas upon which you can build.

James J. Foley, Director

September 1970

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SECTION I

SELF CONCEPT DEVELOPMENT

The activities in this section are designed to aid in the on-going process of positive self-concept development. They will be most meaningful if used over a period of time to complement and reinforce each other. It is not intended that all activities should or could be used with the same class.

PURPOSES:

To develop an awareness and appreciation of self.
To discover personal strengths and weaknesses.
To encourage self-acceptance.
To explore personal contributions to human affairs.
To help relate the self to people and environment.
To build an acceptable self-image.
To learn to live with personal short-comings.
To identify personal goals.
To appreciate personal uniqueness.
To recognize personal convictions.

MY TIME LINE

Jimmy Cooper

- Today
- got a new puppy
- my best teacher
- started grade 5
- went to camp
- broke a window
- learned to Swim
- Went to Vermont
- got a 2-wheeler
- we moved
- broke glasses
- got chicken pox
- got shots
- got a puppy
- Started to walk
- nothing else happened
- won spelling bee
- best report card
- my dog died
- broke my arm
- joined the little league
- grandpa died
- met best friend
- got glasses
- Started school
- Started to talk
- I was born

Self - Portrait

Collage of Self

GENERAL ACTIVITIES

1. A SELF-PORTRAIT

This is a good initial activity for any age level. The self-portrait can be easily and effectively executed as a sketch, drawing or painting in a wide variety of art media, such as - chalk, pencil, ink, charcoal, crayon, pastel, water color, or tempera. Length of the activity will be largely determined by age level and the particular medium selected.

Self-portraits may be created impromptu from memory or from mirrors. Be accepting and encouraging during the pupil's first try; wait a few weeks - then try again. It is helpful if the teacher works along with the class on a portrait of himself. In fact, teacher participation is suggested for all self-concept activities.

Create occasions for displaying the self-portraits frequently. Birthdays and student-of-the-week promotions provide ideal opportunities for using portraits. Try using signed portraits in place of name tags to identify individual student's projects and papers.

2. A COLLAGE OF SELF

Before starting this activity, amass a generous stockpile of picture magazines, newspapers, comic books, travel brochures, catalogs, greeting cards, picture postcards, illustrated calendars, book advertisements and any other picture sources available.

You might begin by creating a collage of yourself. Cut out an assortment of pictures and words which reflect your tastes, interests, hobbies, talents, leisure activities, favorite things, philosophy and ideals. Mount the items on any convenient background material - newspaper, craft paper, wrapping paper, wallpaper, construction paper, oak tag, cardboard, burlap or any other cloth remnant. Collages can be any manageable size or shape desired. The background material may be part of the design, or cut away to create irregular shapes.

Let the class examine and then discuss their interpretations of your collage. Encourage pupils to talk about the things which they have discovered about you. Then, ask the class to create collages of themselves. Consider this as an outside assignment if the students have easy access to the necessary source materials.

Older students will enjoy making three dimensional collages by pasting words and pictures to cubes, cones, cylinders, pyramids and polyhedronal forms constructed from cardboard and masking tape. There are any number of interesting variations that can be achieved through imaginative use of materials.

Provide for adequate discussion and display of the completed collages.

3. A SERIAL AUTOBIOGRAPHY

This autobiography is built up over a period of time through a sequential series of questionnaire worksheets. The primary purpose of this activity is to cultivate an increasing awareness and appreciation of self through repeated introspection and verbalization.

Each worksheet section provides in-depth exploration of a student's experience and involvement in a specific area of human affairs. Sentence stubs are utilized to guide development of each topic with both objective and subjective responses. There is some repetition and overlapping between the sections, but this is in the nature of reinforcement.

Students complete one section of the series each week - over a period of 10 weeks. The frequency may be accelerated if it is desirable. When all ten sections have been completed, they are bound together to form individual autobiographies.

Listed below are the major topics together with suggested sentence stubs. These should be adjusted to fit individual classroom needs. Use only those items which seem appropriate.

Suggested Topics and Lead Questions for Serial Autobiography

WHO I AM

I am a ____. My name is ____. I am ____ years old. I was born on ____ at ____. I am ____ tall, and I weigh ____ lbs. I have ____ eyes and ____ hair. You can recognize me because ____. My friends call me ____. I usually feel ____. The best thing about me is ____. I am different from anyone else because ____. This is a picture of me. (insert photo or self-portrait.)

MY FAMILY

There are ____ people in my family. I have ____ brothers and sisters. My older brothers and sisters names are ____. The oldest is ____. My younger brothers and sisters are ____. The youngest is ____. The other members of my family are my ____. The best thing about my family is ____. Things we enjoy doing together are ____. The things I like to do best with my family are ____. Things I would like to do more often with my family are ____. Regular jobs I do at home are ____. I sometimes help ____. I feel happy at home when ____. I feel sad when ____. I wish my family could ____. Special things my family do for me are ____. Special things I do for my family are ____. The person who understands me best is ____.

MY FRIENDS

My special friends are ____. My best friend is ____. The things I like best about my friends are ____. I make friends because I ____. Friends are really ____. Things I like to do best with my friends are ____. My friends help me by ____. I help my friends by ____. Some places I go with friends are ____. Things that bug me about friends are ____. I wish my friends would ____. I could make more friends if I ____. I don't want my friends around when ____. I like people who ____. I don't like people who ____. I usually feel ___ when I am with friends.

MY SCHOOL

I go to ____ school. I am in grade ____. My teacher is ____. The subjects I like best are ____. My best subject is ____. Subjects I dislike are ____. I dislike ____ the most. I do my best work in ____. I need to improve in ____. I think that my grades ____. The ways I help in school are ____. I think homework is ____. The things I like best about school are ____. Things I don't like about school are ____. In school I usually feel ____. I wish the school would ____. My teacher is usually ____. The teacher should ____. My class is usually ____. I wish they would ____. If I ran the school, I would ____. When I finish school, I plan to ____.

MY FEELINGS

I usually feel ____. I am happiest when ____. I feel unhappy when ____. Things that make me angry are ____. When I am angry I ____. I feel lonely when ____. When I am lonely I ____. The worst feeling in the world is ____. The best feeling in the world is ____. I like to be alone when ____. Things that frighten me are ____. I really get mad when ____. If I have a fight with a friend I ____. When I get mad at home I ____. When people don't listen to me I ____. If someone called me a name I would ____. Things I argue about at home are ____. The person I argue with most often is ____. The things that bug me most are ____. I can't stand ____. I hate ____. I love ____.

THINGS I LIKE TO DO

Things I like to do after school are ____. On weekends I like to ____. Things I like to do in winter are ____. Things I like to do in summer are ____. Jobs I like to do are ____. I like to buy ____. In school I like to ____. I like to go to ____. I like to read about ____. At home I like to ____. My hobbies are ____. I would like to spend more time ____. TV shows I like to watch are ____. Games I like to play are ____. Sports I like to watch are ____. When it rains, I like to ____. I wish I could ____. When I grow up I would like to ____.

MY FAVORITE THINGS (repeat "My favorite" before each item)

My favorite: game is ____. color is ____. sport is ____. season is ____. TV show is ____. food is ____. story is ____. book is ____. subject is ____. place is ____. ride is ____. person is ____. sound is ____. smell is ____. sight is ____. animal is ____. car is ____. building is ____. shoes are ____. clothing is ____. room is ____. day is ____. holiday is ____. possession is ____. thing is ____. activity is ____. relative is ____. trick is ____. drink is ____. time of day is ____. music is ____.

THINGS I DISLIKE

(Repeat each of the items above preceeded by "the" and followed by the phrase "I dislike most is ____." i.e. The game I dislike most is ____.

PLACES I HAVE GONE

Places I go near home are ____. My family and I often go to ____. My family and I sometimes go to ____. We have taken trips to ____. We plan to go to ____. My favorite place is ____. I would like to go to ____. My friends and I often go to ____. Sometimes we go to ____. We would like to go to ____. The farthest away I have ever been is ____. Our class has been to ____. I wish we could go to ____. When I grow up I would like to go to ____. When I am alone, I like to go to ____. The best place in the world is ____.

THREE WISHES

List three special wishes you would like to come true. Give reasons for each.

4. A PERSONAL TIME LINE

The time line can serve both as a substitute for, or as a preliminary outline to an autobiography. Begin with a discussion of the many different personal experiences which make up individual lives. Encourage students to recall significant events which influenced or affected their own lives, experiences which, at the time, involved their feelings and attitudes about themselves. Then, have the students record the events - both positive and negative - along either side of a vertical line which represents the individual life span from birth to the present.

Draw a vertical line in the center of a piece of legal-sized paper (or any other long paper) in pencil or ink. The line should extend from about one inch above the bottom edge to two inches from the top - allowing space for the title and student's name.

Beginning at the bottom, with birth, work up the line to the present time. Strict chronology is not important, and early childhood events will, of necessity, be recorded defacto. It may be necessary to stimulate the class's thinking by indicating some of the more common experiences, such as learning to talk and walk, starting school, childhood diseases, travel, trips, vacation experiences, moving, learning skills, getting pets and special gifts, injuries, hospitalization, illnesses, getting glasses, Boy and Girl Scouts, Little League, losing pets, deaths of relatives, new siblings, etc.

Completed time lines may be displayed above or together with collages or self-portraits.

5. LIFE LINE

The life line is an outgrowth of the personal time line. A long piece of heavy yarn or string represents each individuals life. One end is birth, the other, death. Students, using 3 x 5 inch cards and paper clips, illustrate the yarn with the important events of their past and project what they think will happen in the future. The value of this activity lies with the opportunity to display and discuss each life line.

6. A PUBLIC INTERVIEW

The interview is a simple but effective technique designed to focus attention on an individual student for a short period of time. The purpose of this activity is threefold. First, it helps to strengthen the image of the interviewee by spotlighting class interest on his responses; Secondly, it aids in identifying and clarifying value judgments and opinions on commonplace experiences, and third, it allows the class to discover "new dimensions" of the interviewed classmate.

Select a volunteer to stand and to be publicly interviewed before the class. The student must agree to answer the questions honestly; however, he has the option to "pass" on any questions which he does not feel comfortable in answering. As an added incentive, the student has the opportunity to ask the teacher any of the questions that were asked of him. The teacher has the same option to "pass." The length of an interview is up to the discretion and judgment of the interviewer. Some suggested categories for questions are: vital statistics, family activities, siblings, sibling relationships, home chores, allowances, TV interests, hobbies, pets, sports, school subjects, leisure activities, bedtime, travel, vacations, friends, spending money, selecting clothes, loafing, grown-ups, teachers, school, college plans, ambitions, the future, etc. Additional categories for older students would include: generation gap, war, opposite sex, dating, curfews, grievances, younger siblings, arguments, conformity, morals, budgets, entertaining and peer relations.

7. A PERSONAL EVALUATION SHEET

The Personal Evaluation Sheet is an informal, non-threatening worksheet designed to help students clarify and verbalize their feelings about themselves in relation to everyday experiences. The evaluation sheet can be readily adapted to meet the requirements of a wide range of grade levels by altering the substance and structure of the questions.

The ditto evaluation sheets are composed of sentence stubs or questions intended to stimulate responses about the concerns and attitudes shared by all children. Although the process itself is the primary objective of this activity, the feedback is often useful for future planning or follow-up.

Listed below are some suggested sentence stubs and questions which can be used on evaluation sheets. It is recommended that the number of questions be limited to about ten or twelve. Questions may be deleted, added or modified to fit classroom needs.

Personal Evaluation Sentence Stubs:

Today I feel very .....
I enjoy .....
I am unhappy when ....
I feel good when ....
I wish my teacher(s) ....
My classmates think I ....

School is ....
I enjoy reading about ....
Reading a book is ....
I wish grown-ups would (wouldn't) ....
If I had to move I ....
I like myself best when ....
Most sisters and brothers ....
When I grow up ....
If I had a choice, I would ....
I feel lonely when ....
At school I am ....
I wish ....
Tomorrow I would like to ....
If I had my way ....

Personal Evaluation Questions for younger children are answered with a yes, no, or sometimes.

Do you like school? Your teacher? Your classmates?
Are you a helper?
Do you like yourself?
Are you a kind person? A quiet person? A gentle person?
Are you usually happy? Unhappy? Sad?
Do you have many friends? A best friend?
Do you have fun with your friends? Your classmates?
Do you have fun at home? Outside? Inside?
Did you like doing this sheet?

These questions can also be used as an oral activity with younger children.

8. WEEKLY REACTION SHEET

This activity enables students to reflect critically upon the week just past. It presents an opportunity for open expression of feelings, opinions, satisfactions, dissatisfactions, improvements and changes. A series of eight to ten sentence stubs is utilized.

I feel that this week I improved in _____.
I wish I had _____.
I really didn't like it when _____.
I wish our class could _____.
The best thing that happened this week was _____.
In general, I think this week was _____.
It was interesting to learn _____.
Next week I would like to _____.
Comments: _____

Initiated over a number of weeks, observations and comments become less superficial and more penetrating. The option of a signature should be allowed each student.

9. THE PROUD WHIP

This is a fast-paced, round robin exercise designed to encourage students to state publicly an experience or event of which they are proud.

In using the proud whip, establish a broad, general category for the exercise. The subject may be anything close to the involvement of the students - family, friends, money, work, school, recreation, religion, skills, subjects, etc. In responding, each child simply makes a statement related to the subject, beginning with - "I am proud that (of) ...."

It is important to accept all responses in the same manner - without indicating approval or disapproval. "Thank you" is the safest response. As in any values activity, a student may "pass" if he does not wish to participate. The whip may be used with the entire class, or a few students at a time. Allow the opportunity for those who passed to have a second chance at the end of the activity.

10. A NOTEBOOK DIARY

This project evolves out of the need of all students to have an opportunity to express their feelings and attitudes without fear of recrimination or disapproval. The notebook diary is simply a convenient place in which students can record legitimate feelings, concerns, and grievances about everyday occurrences in and out of school. The diary itself can be a separate notebook, or a special section in a general notebook.

To make the diary meaningful, set aside fifteen to twenty minutes each week for students to bring entries up to date.

Although the diary is intended to allow unrestricted individual freedom of expression, encourage the students to consider both positive and negative aspects of the previous week's experiences.

It is most important that the confidential nature of the diaries be respected at all times. Diaries are strictly personal property and under no circumstances should they be collected or reviewed by anyone.

When properly used, notebook diaries can provide an important link in the ongoing process of healthy self-concept development.

SELF-CONCEPT CROSS REFERENCE

Human Relations Education: A Guidebook to Learning Activities - pgs. 39, 41, 43, 61, 121

SECTION II

FEELINGS ARE

In a broad sense most of the techniques and activities described in this book enable both the teacher and the student to effectively deal with their feelings and emotions. Such activities are essential for the complete education of the student and open, relevant communication in the classroom.

The activities proposed in this section have the specific purpose of making the student more aware of their own feelings of others. This awareness will assist in the development of a basic respect necessary for good interpersonal relationships.

PURPOSES:

To emphasize that Feelings Are Important.
To become aware of our own feelings and the feelings of others.
To motivate open discussion.
To develop an appreciation for the worth of each individual.
To motivate a creative writing experience.
To encourage creativity and self expression through interaction.

GENERAL ACTIVITIES

1. FOUR FACES

Discuss with the children how their facial expressions and actions affect others around them. Give examples where the children can use their facial expressions to exhibit sadness, happiness, anger and confusion.

Using 4 large mounted individual pictures showing a child with a sad, happy, angry and puzzled expression on his or her face. Discuss how the child in the picture feels and then further discuss what causes the classroom child to exhibit these various feelings. While discussing the child in the picture, bring out the reasons why he or she may be feeling this way. The words may be placed on the blackboard and discussed. Mimeographed sheets are valuable here because the children can make a booklet of themselves. Mimeograph sheets with "I am happy ...", "I am sad ...", "I am angry ...", "This is me ..." and "I am puzzled ..." The children can cut these out and place them under the correct pictures.

2. POSITIVE - NEGATIVE BEHAVIOR

Display an attractive face of a clown with a happy smile. Discuss why the clown is happy and what makes the children feel happy. Then display another clown with a sad expression on his face. Discuss why the clown is unhappy and what makes the children feel unhappy. Distribute blank faces of a clown and let children fill in their own faces with the expression that the child exhibits most of the time.

3. I-A-L-A-C

Make a sign that can be worn with the following letters on it - I A L A C - meaning I Am Loveable (or Likeable) and Capable. Re-enact a day in the life of a boy or girl. Each time something negative happens to the child tear off a piece of the original sign. When something positive happens place a piece of the original sign back on the I A L A C. At the end of the day the I A L A C sign probably will be very small. Discuss, in depth, how the child in the story felt and further discuss times when the students have been in this particular situation. Discussion can be expanded and applied to the feelings of peers, siblings, parents and teachers.

(Dialogue could go something like this:
Mother: "Hurry! Get up! You're going to be late again!"
Sister: (as she hears knock at bathroom door) "You'll just have to wait, you little creep." ... etc.)

4. HUMAN RELATIONS IS

Creative expression of feelings through art can be elicited by using ideas such as the following:

Human relations is ....
being a friend to someone who needs a friend.
Have you ever needed a friend?
Draw yourself when you needed a friend.

Human relations is ...
returning things which belong to others instead of saying "Finders Keepers."
Draw yourself returning something you found and making someone else feel glad because you did.

5. FEELINGS CARDS

Feelings cards provide a vehicle for getting at the emotions and concerns of individual students. Each week students are asked to turn in a 5 by 8 inch card upon which he has written his reaction to a particular aspect of school about which he has strong positive or negative feelings. From time to time read excerpts from the cards to the class anonymously. Students like to hear the thoughtful, honest comments of fellow students. As an atmosphere of trust and confidence develops, feelings cards will show more depth and openness.

FEELINGS CROSS REFERENCES

Human Relations Education: A Guidebook to Learning Activities - pgs. 27, 61

SECTION III

AWARENESS OF DIFFERENCES AND DISCRIMINATION

Very often we practice discrimination and deny the privileges of others without realizing it.

The following techniques, Arbitrary Grouping and Closed Circle, are designed to make us aware of discrimination in its many forms. It is hoped that when students experience discrimination on the one hand and preferential treatment on the other, they will examine their behavior and come to realizations about discriminatory behavior in general and in their behavior in particular.

Techniques which deal with individual differences are based on the premise that children learn from comparison and consideration of differences in a positive manner.

PURPOSES:

To enable the student to recognize and accept differences in others.
To enable the student to recognize that individual differences and similarities exist in all humans.
To introduce the concept that the things that are the same in people, like feelings, desires and needs, are more important than physical differences.
To learn that awareness, acceptance and use of diversity broadens values and extends experiences.
To help the student realize that each person has value and worth as an individual.
To aid in developing a positive self-concept.
To enable the student to recognize the value of diversity of color.

ARBITRARY GROUPING

PURPOSES:

To enable the student to experience discrimination.
To develop an understanding of why people discriminate.
To expose discriminatory attitudes in the classroom.
To enable the student to experience preferential treatment as opposed to discriminatory treatment.
To help the student to consider behavorial changes and ways to implement these in the classroom and in society.

SPECIFIC ACTIVITIES:

1. Brown Eyes - Blue Eyes

Divide the class into two groups, those with blue eyes and those with brown eyes. Any other comparable method of dividing the class may also be used. Children should not be told the basis for the division. If the teacher's eyes are blue, she might favor the blue-eyed group in order to increase discriminatory planning. Give an oral test to students similar to the following:

a. Blue eyes - "Who discovered America?"
   Brown eyes - "Who discovered New Zealand?"
b. Blue eyes - "What is 7 + 3?"
   Brown eyes - "What is 1/3 of 72?"
c. Blue eyes - "What line follows: "'Twas the night before Christmas?"
   Brown eyes - "What line follows: "'Neath the spreading Chestnut tree ...?"
d. Blue eyes - "What large waterfall is located near Buffalo?"
   Brown eyes - "What is the largest waterfall in the world?"

As the group with the more difficult questions vocalizes its hostility, discuss how each feels. Explain that the division was made according to eye color, if they do not guess why some were discriminated against. Discuss ways in which we discriminate against groups. Students will vocalize the impossibility of answering some of the questions without resorting to encyclopedias, etc. and the unfairness of one set of the questions as opposed to the other. Consider how we constantly deprive each other of privileges in the classroom at home in the family situation, in business. Arrange a chart of classroom privileges using students' suggestions.

2. This approach might be used with older students. Divide the class into two groups according to eye color. Tell one group that they are superior to the other and allow them to sit in the front of the room. Develop the idea of stereotyping. Blame the whole group when one of the inferiors makes any commotion. Compliment the group of superiors when one gives a correct answer.

Provide a story reinforcing a stereotype. For example: "I was driving down the street one day and saw three men running out of a bank. All three had _____ eyes. Therefore, all people with that eye color are potential bank robbers. So, as a teacher, I try to keep these people in their place." Allow the students to challenge this stereotypic grouping to give them opportunities to defend an individual as a unique person rather than as a member of a group. Reverse the situation by discriminating against the other group, making up a similar stereotype. Encourage reactions. Proceed with applications to modern day problems in society -- racial, religious and ethnic discrimination, as well as other problems peculiar to the situation as set up.

Ask the students to comment on this quotation: "In Germany they first came for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I wasn't a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me -- and by that time no one was left to speak up." - Pastor Martin Niemoller

RELATED ACTIVITY:

a. In some classes the following procedure might be utilized. Ask the class general questions, rather than difficult ones and easy ones, ignoring Group 2 completely. If Group 2 attempts answers, give them zeros before the answer can be completed, or if correct. Never call on Group 2, even though they volunteer. Non-recognition can be another approach to rejection.

3. Silent Minority

As the teacher is conducting the class in any subject matter field, he might authoritatively tell a student to take his books and to stand in the back of the room. He should, however, avoid choosing students who usually have conflicts with authority. Students who offer argument should be silenced immediately. As he goes along with the lesson, gradually he has an increasing number of students standing in the back with their books. When everyone in the class becomes puzzled by this abnormal situation, the discussion might begin. Questions might be:

Why did you follow my instructions?
Why didn't you speak up? When should people speak up?
How does this resemble the My Lai incident in Vietnam?
How would you relate Thoreau's "Essay on Civil Disobedience" to this?
Are we training sheep?
Do you find any parallels between the class situation today and the white man's treatment of the Indians? Of other minority groups?

CLOSED CIRCLE

PURPOSES:

To demonstrate through experience, "in-group" and "out-group" relationships.
To motivate discussions concerning the underlying reasons behind poor interpersonal relationships and good interpersonal relationships.
To promote an understanding of how people work in groups.
To enable the student to experience the feeling of being "in" and/or "out."
To foster improved interpersonal relationships by making students aware of the feelings of others.

SPECIFIC ACTIVITIES:

1. Involve all students in the classroom, either as active participants or as observers. Ask for 10 or 15 volunteers. All except two or three of the volunteers are positioned outside the closed circle of locked-armed students. The remainder of class acts as observers. The following instructions are given verbally: "The students outside the circle shall attempt to get into the circle without physically hurting anyone." One cannot anticipate with assurance what will occur. This should not be frustrating when it is understood that there is no "right" conclusion to this activity.

   A discussion involving the total group should follow. The following questions are suggested only for the purpose of indicating the thrust and spirit that a discussion might take.

   What methods did the outsiders use to get into the circle?
   How did the outsiders feel?
   How did the insiders feel?
   How did the individuals in the closed circle behave?
   How did the observers perceive the activity?
   Can you think of any alternative modes of behavior that might have been used?
   In what ways does this closed circle represent life situations?

RELATED ACTIVITIES:

Questions can be based on the American History syllabus:

Compare the immigrant experience vis a vis the dominant American cultural group.
Compare problems in civil rights, women's rights, minorities with "closed circle" technique.
Compare struggles in political leadership with "closed circle" technique.
Compare the labor movement experience with "closed circle" technique.
Compare world politics, alliances, U.N. power blocks, lobbying with "closed circle" technique.

Another procedure, called Leader's Circle, may be useful in sensitizing students to their own feelings and those of others. It is similar to "closed circle." All members of class join hands in a circle. Try to get the whole group to move physically in a certain direction. Follow this by a discussion similar to that for "closed circle." For a complete description of this technique, see Non-verbal communication section pg. 35.

DISCRIMINATION CROSS REFERENCE

Human Relations Education: A Guidebook to Learning Activities - pgs. 19, 29, 39, 47, 53, 57, 81, 91, 93, 95, 97, 99, 101, 105, 109, 111, 119, 133, 135

SPECIFIC ACTIVITIES:

1. The book Squares Are Not Bad can be utilized as the basis for the following activities:

   a. Divide the students into 4 groups: squares, circles, triangles and rectangles. Each group is given a section of the classroom as their "town." Ask the students to dramatize what they think might happen.

      An art project can be developed initially limiting the students to one shape. Then providing a variety of shapes in order to produce a variety of effects. A cooperative exercise in sharing can be developed by limiting specific shapes to groups.

   b. A bulletin board can be developed with a piece of yarn in the shape of a square one day - a circle another - a triangle then a rectangle. Consider each shape as a possible permanent art form. Ask the students to determine which single shape is the best for the yarn. You might suggest that the yarn is uncomfortable when it is restricted to one shape. Perhaps it prefers to change shapes and make variety possible.

RESOURCES:

Book: Squares Are Not Bad - Violet Salazar - Golden Press

2. Plaid Mouse - An Aid To Understanding The Uniqueness Of The Person

Tell the story of the Plaid Mouse, bringing out the uniqueness of the mouse. Show the children the following word picture with a picture of the Plaid Mouse in the center.

Ask questions using the words in the petals which apply to the Plaid Mouse:

What made him sad?
When was he happy?
When was he good?
When did he have fun?
What made him special?

Show a corresponding flower with the word "Me" in the center. Each child will apply the words in the petal to himself.

Illustrate to the class by showing a flower prepared on yourself.

1. I am sad when (I get a flat tire.)
2. I am happy when (I teach school.)
3. I am good when (I make my bed.)
4. I have fun when (I go sailing.)
5. I am special because (I am me.)

Discuss what they will draw in place of the words in the blank flower which they will receive. Pass out blank flower sketches with the word Me in the center. Have the students draw pictures to correspond with the words on the original chart. Have the children present and discuss the pictures. Compare them for differences, emphasizing uniqueness. The pictures make an excellent bulletin board display.

RESOURCES:

Book: The Plaid Mouse - Diane Gleasner, St. Paul Press, Boston

SPECIFIC ACTIVITIES:

1. Read and discuss the content of All About Us, pg. 25-40. Have children illustrate and compose a title, or sentence, about their pictures depicting external differences caused by color.

2. Read Your Skin And Mine - View any available films or film strips regarding skin color and the history of color changes in man. Your discussion may lead to an interesting bulletin board tracing man's initial migrations and the environmental causes of man's skin color changes. There are many possibilities for the integration of this material with your standard curriculum.

3. Use a real or artificial bouquet of flowers to illustrate variety and beauty of color. Put flowers of one color in a vase. Discuss how it looks. Distribute flowers of other colors to each child and have them name the color as they add them to the bouquet. Discuss the multi-colored bouquet. Compare it to things and people, introducing concepts of unity in conformity and beauty in diversity.

4. Write poems or stories about Color Here, There, Everywhere. Combine them for an original, well-illustrated class book. Read So Many Kinds of Love and Happiness is Everywhere. Ideas for illustrations are excellent in these little books.

5. Discuss the purpose of skin as a cover. Compare, according to the group's level, with other covers used for a variety of purposes, i.e. eggs, books and toys.

RESOURCES:

All About Us, E.K. Evans, Golden Press
Your Skin And Mine, P. Showers, Crowell
What Color Is Love, J. Anglune
So Many Kinds of Love, D. Walley, Hallmark
Happiness Is Everywhere, D. Walley, Hallmark

Films: What Color Are You?
Skipper Learns A Lesson
People Are Different and Alike
The Toymaker

Filmstrip: Who Am I - Kindle - Scholastic

ACCEPTANCE OF DIFFERENCES IN REACTION VIA ART

PURPOSES:

To demonstrate that persons react differently to the same picture, personality or event.
To show that a variety of experiences help determine one's reaction.
To develop a respect for another's point of view.

SPECIFIC ACTIVITIES:

1. Have students look at a very modern painting or pop art sculpture - something rather "different" and possibly controversial. List on the board descriptive words or phrases in response to the question "What sort of person, do you think, would use this in his living room?" Choosing one of the descriptive phrases, ask the person who contributed it to elaborate on the background which might have contributed to his reaction to the picture? Allow others to discuss the background of their opinions.

   Encourage comments on statements about art from different sources:

   Ars gratio artis (M.G.M's slogan) Art For The Sake Of Art
   Art should teach
   A poem should "be" not "mean".
   Do your own thing.
   Poetry is what poets make.

2. Develop a survey on the definition of creativity. Have the students ask teachers, administrators, students, parents, people on the street, to define creativity in relation to art, music, literature, life, work, thinking. Observe the variety of opinions in all areas. Compile data in some structured way, i.e. charts. Find the common threads of agreement and also the wide gamut of differences.

3. Norms are often set up by people who are considered authorities. For example:

   manners - Emily Post, Amy Vanderbilt ....
   morals - churches, television, movies, plays, schools, families, newspapers, law enforcement agencies, marketplace ....
   racial issues - HUD, SCLC, NAACP, conscience of white "liberals", Supreme Court, southern governors, Attorney General, Whitney Young, Baynard Rustin ....

   How do these established social criteria effect creativity?

RELATED ACTIVITIES:

a. Consider experiential background in relation to political affiliations:

   How does the section of the country, early years, type and length of schooling have bearing on your political affiliation, the sort of magazines you read, your reactions to differences?

b. Plan a trip to an art gallery and take a guided tour, beginning with early art through modern art.

Correlate art and history by planning discussions on how art, music, and poetry depict the historical age of which they are representative.

c. Discuss whether the arts effect changes in behavior, mores and attitudes of people or whether people and their attitudes effect change in artistic expression.

SPECIFIC ACTIVITIES:

1. Music - Little Boxes

Play the song, "Little Boxes", and elicit individual interpretations of the meaning of the message.

Discussion questions could include the following:

Is there meaning in this kind of existence?
Is it a true picture?
What does "involvement" mean?
What constitutes a meaningful existence?
How could the people described in "Boxes" widen their horizons?

2. Conformity in Poetry

PATTERNS

Amy Lowell

I walk down the garden-paths,
And all the daffodils
Are blowing, and the bright blue quills,
I walk down the patterned garden-paths
In my stiff, brocaded gown.
With my powdered hair and jewelled fan,
I too am a rare
Pattern, As I wander down
The garden-paths.
My dress is richly figured,
And the train
Makes a pink and silver stain
On the gravel, and the thrift
Of the borders.
Just a plate of current fashion,
Tripping by in high-heeled, ribboned shoes.
Not a softness anywhere about me,
Only whalebone and brocade,
And I sink on a seat in the shade
Of a lime-tree. .....

Possible lead questions:

How is the poet very much like the people in the song "Little Boxes?"
How is she very different from them?
What has made her different from the people in the song?

3. Vocabulary

Cite positive and negative examples of conformity which are associated with the following words:

sameness; uniformity; dull; alike; stereotype; mind set; security; awareness of role; awareness of position; status; fear of difference; fear of what peers will say or think; fear of censure; lacking in imagination; uncreative; IBM syndrome; computer age behavior; compliance; acquiescence.

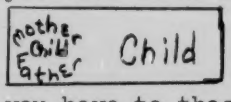
Examples: Sameness of holiday customs year after year - Positive?
Sameness of houses made of "ticky-tacky" - Negative?
Security of a prison - Positive?
Security in a little clique when there is no new person to adjust to - Negative?
Uniformity - size of sausages - Positive?
Uniformity - driving to work the same way every day because I've always done it that way - Negative?

4. Concrete Poetry

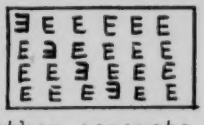
For a complete rationale of this technique see Concrete Poetry in Communication Section - pg. 37.

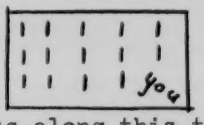
Allow the students to respont to:

What reaction do you have to this chart with respect to conformity?



What reaction do you have to these charts with respect to conformity?





Students may develop other concrete poetry charts along this theme.

5. Conformity and Persons

How was Soames Forsyte in Forsyte Saga a conformist? (Use other characters from literature.)
Discuss the significance of Aldous Huxley's Brave New World with regard to conformity.
How was Robin Hood a conformist?
How was Robin Hood a nonconformist?
How is the Red Baron a conformist?

How is Joan Baez a conformist?
How is she a nonconformist?
How is President Nixon a conformist?
How is President Nixon a nonconformist?
How are hippies nonconformists?
How are hippies conformists?
What does age have to do with conformity or lack of it?

6. Areas Of Conformity

In what ways are you a conformist and wish you weren't?
In what ways are you a nonconformist and wish you weren't?
Are you a conformist and happy about it? Why?
Are you a non-conformist and happy about it? Why?

7. Discussion Topics

Working in groups of three, relate to a single topic. Emphasize the necessity for variation in opinion, suggesting that students take opposing points of view. Some suggested topics follow:

Everyone wants status. How does one achieve it?
Status is not important to hippies.
Stereotypes are not necessarily negative.
Stereotypes are to be avoided.
What other people think about us is important.
What other people think about us in unimportant.
The machine-oriented 70's will increase conformity.
The machine-oriented 70's will decrease conformity.
The Supreme Court's decisions strengthen conformity.
The Supreme Court's decisions weaken conformity.
Social Security aids conformity.
"First we shape our dwellings; then our dwellings shape us.", Winston Churchill. This statement is my impression too; this statement is not my impression.
If you want to avoid conformity, you must be forever dissatisfied with the answers.
Nazis had a monstrous image of self which is conformity in the ultimate.
Societies have always punished heretics. Why?
Team work and cooperation are forms of conformity.
Equal opportunity will aid conformity. Why?
Censorship is alien to a democratic society. It makes for conformity.
Conformity is paralytic to the thinking process.
Naming of some books as "classics" makes for conformity.
There is a necessity for conformity to rules and laws for the common good.
If there are no controversial issues in a discussion or meeting, there is little real thinking in that group.
The group is often wrong.
Belief in a nobody called everybody leads to conformity.
Fear of new ideas leads to conformity.

8. Inner - Outer Circle:

Any of the above statements may lead to a division of the class point of view. The inner-outer circle provides a structure in which divergent points of view can be expressed in an orderly fashion. For a complete description of this technique see Discussion Techniques and Analysis in the Communication Section, pg. 29

9. Conformity with Respect to Grades:

The relative position of the group can be evaluated through the use of the continuum. For complete instructions on how to fully utilize this technique see the section on Values Clarification, pg. 43

Flunking Freddy (fails the test so he'll have a mark much like his best friend's) ---------- Right Richard (the original curve breaker - will go to any means to get a perfect score)

RESOURCES:

Books:

William Golding, Lord of the Flies
Aldous Huxley, Brave New World and Brave New World Revisited
George Orwell, Animal Farm and 1984
J.D. Salinger, Catcher in the Rye
H. Thoreau, Walden Pond
Sloan Wilson, Man in the Grey Flannel Suit
William H. Whyte, Jr., Organization Man

Essay:

R. W. Emerson, Essay on Self-Reliance

Film:

Conformity, narrated by Harry Reasoner - Carousel Films

Plays:

Edward Albee, Who's Afraid of Virginia Wolfe?
Edward Albee, Zoo Story

Poem:

Amy Lowell, Patterns

Record:

Pete Seeger, Little Boxes

DIFFERENCES CROSS REFERENCE

Human Relations Education: A Guidebook to Learning Activities - pgs. 13, 17, 19, 21, 29, 37, 39, 47, 57, 61, 67, 71, 73, 77, 85, 93, 97, 99, 101, 103, 105, 109, 111

SECTION IV

COMMUNICATION

The communication process should unite and lead to better understanding among people, but too often it leads to just the opposite. The activities included in this section are designed to increase the student's awareness of this problem and to improve his skill in dealing with it effectively. Attention has been given to the often overlooked import of non-verbal communication as well as to verbal or discussion techniques.

Since each individuals environment and personality are unique, so too are his perceptions of reality. Toleration of and respect for this uniqueness are the qualities that make man a humane being. The activities related to perception are for this purpose.

PURPOSES:

To help the student become aware of communication as a way in which people relate to one another.
To demonstrate that communication is both a verbal and a non-verbal process.
To demonstrate how human relations can be improved through more effective means of communication.
To demonstrate how listening and understanding other's opinions are as important as speaking.
To develop skill in critical thinking.

COMMUNICATION - PAST AND PRESENT

PURPOSES:

To demonstrate that the purpose of communication has not changed since primitive man.
To illustrate how the process of communication has changed.

SPECIFIC ACTIVITY:

1. Ask the students such questions as: When did communication begin? If primitive or cave man had no language to speak, how did he communicate his ideas? What were some of the things that were important to cave men? What kinds of foods did they eat? Allow some students to demonstrate how a cave man would tell his friends at the cave, without using words, that he saw a sabre-toothed tiger and wanted them to help him kill it.

   Discuss the reasons why Indians needed sign language if they had a verbal language. Have the students demonstrate in sign language - I'm hungry, The Enemy is coming and several other expressions.

   Explain how eyes, faces and hands can communicate ideas. Ask the students to non-verbally communicate anger, fear, sleepiness and happiness.

   Discuss various forms of primitive long-distance communication. Compare them to the forms in use today.

   Words are an effective means of communication. Using words, we can do two things at once. Ask the students to demonstrate what they do while they are talking on a telephone or walking with a friend to school. Ask the students for other examples.

   Conclude the lesson with a continuum on talkativeness.

   Talkative Tony ---------- Silent Sam
   (talks constantly, monopolizes every conversation, talks to TV set and in his sleep.) (Never talks, just grunts and shrugs his shoulders etc.)

   For a complete explanation of this technique refer to Values section pg. 43

ONE WAY - TWO WAY COMMUNICATION

PURPOSES:

To demonstrate how classroom cooperation can be improved through two way communication.
To recognize that one way communication is usually less time consuming.
To recognize how two way communicatcn produces a higher level of confidence.
To aid the student in realizing that two way communication is more difficult for some people.

SPECIFIC ACTIVITY:

1. Ask for a clarification of the meaning of communication and illustrations of when it takes place. Explain that the following experiment will show how communication is affected by directionality.

   It can be: one way - a speaker giving a lecture
   two way - a telephone conversation
   network - whispering something from one person to another to another

   Select a demonstrator and two observers. The group members each need a pencil and 2 sheets of paper, one labeled Chart I and the other, Chart II. Tell the group that the demonstrator will give directions to draw a diagram. In the first situation they may not ask questions and give no audible response. In the second drawing situation, they may ask questions and the demonstrator will answer them. The demonstrator cannot, however, show the charts or show their relationship to one another by drawing diagrams in the air with his hands. Only verbal directions are acceptable. Note the time which elapses for each situation.

   Situation I (audience uses Chart I)

   The demonstrator has his back turned to the group. He is told to study the diagram and be careful not to let the participants see the diagram of squares. The obervers are instructed to observe the behavior and reactions of the demonstrator and the participants.

   Situation II (audience uses Chart II)

   The demonstrator faces the participants. Questions can be asked of and answered by the demonstrator.

   When this phase is completed, ask the students to guess their accuracy for each chart. Display the actual charts. Have the students determine their actual accuracy.

   Discuss and compare the results in terms of time, accuracy, and their own confidence. Ask the observers to comment on behavior and reactions of the group and demonstrator. Discuss these observations with the group.

Summarize by pointing out that one-way communication is often quicker, less accurate and the level of confidence of the hearer is lower. Two-way communication takes more time, but is also likely to be more accurate.

Chart I One-Way

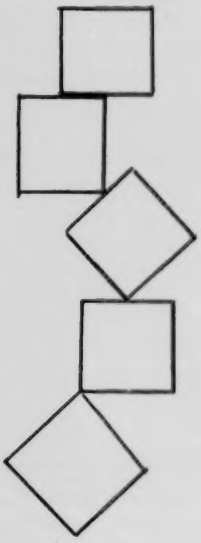
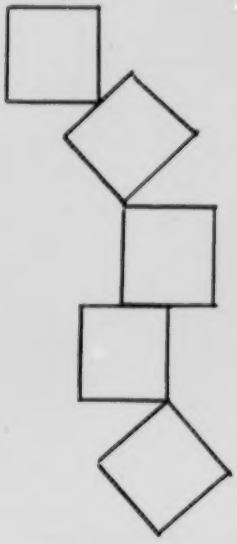


Chart II Two-Way



REFERENCE:

Handbook Of Staff Developement and Human Relations Training: Materials Developed For Use In Africa (revised and expanded edition) by Donald Nylen, J. Robert Mitchell, and Anthony Stout

DISCUSSION TECHNIQUES AND ANALYSIS

PURPOSES:

To provide an opportunity for the student to listen with understanding to another groups point of view.
To provide an opportunity for the student to present his own view rationally and authoritatively within his own group.
To realize, through discussion, that all people within a group do not subscribe to the same viewpoint.
To learn, through discussion, that some personal ideas must be subordinated to the group and that a group's ideas must be compromised for general understanding.
To provide a vehicle for intelligent coordinated discussion of controversial issues.
To develop consideration for others.
To develop personal responsibility in group discussion.
To provide a vehicle for teacher analysis of group discussion procedure.
To promote creative thinking.
To consider multiple solutions to problems.

GENERAL ACTIVITIES:

1. INNER-OUTER CIRCLE

Films, values voting, values ranking, a values continuum or a prepared statement can be used to elicit opposing points of view from the class on any issue. When individual opinions have been identified, arrange chairs in two concentric circles making sure there are an equal number of chairs in each circle. Seat the students in each circle according to similarity of opinion. For example: Students sharing similar opinions are seated in the inner circle and students who share opposing opinions are seated in the outer circle. A time limit should be established for the inner circle to share their opinions, during which no one else in the room is permitted to speak. At the end of the allotted time, have the students in the inner circle switch seats with those in the outer circle. The new members of the inner circle should be allowed the same samount of time as the others.

Then arrange the chairs in one large circle. The same time limit which applied to the smaller circles will apply to the large circle.

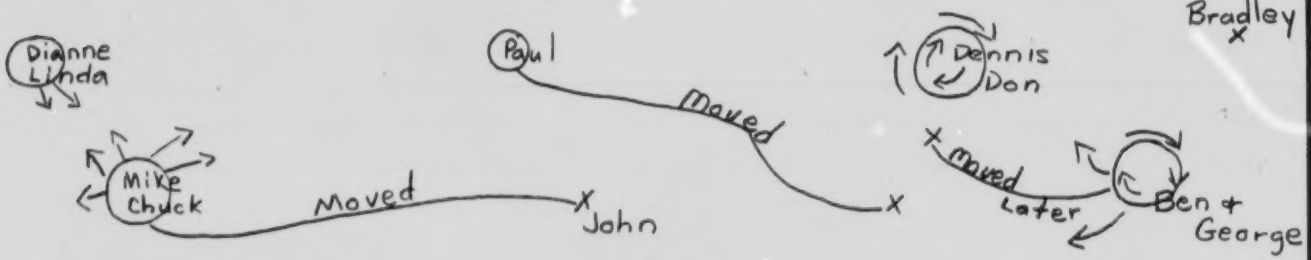
At this time, permit questions from those who did not participate in the discussion group. These questions can be directed to individuals or sub-groups within the original discussion group.

2. SOCIOGRAM IN CLASS DISCUSSION

A film values voting, values ranking or a prepared article can be used as a discussion stimulus. A completely non-structured class discussion should be tape recorded and notes should be taken concerning interaction, flow of conversation and seating arrangements chosen.

Submit an open-ended questionnaire to the students. Include sentence stubs such as: "The strong points in our discussion were ...", The weak points were ...." and "To improve our discussions, I suggest ...."

Show a flow chart of discussion interaction on an opaque projector.



Have the students analyze these charts. Suggest the following questions if necessary: "Were all students equally interested in the discussion?"; "Was there a leader?" and "Why were there non-participants?"

Continue to analyze flow charts. Distribute a summary of the results of the questionnaire. Stimulate students to explore the possible reasons for their responses. Analyze them in regard to logical thought. For example: "Were contributions factual and problem-centered, or were the members unable to rise above their preconceived notions and emotionally held points of view?" Cite examples for reactions and explain. Discuss the results of the questionnaire.

3. FISHBOWLING

Fishbowling is a discussion technique that allows many different viewpoints to be expressed. Begin with a warm-up exercise to stimulate thinking on the topic to be discussed. For example, use one of the rank order tasks in the Problem Solving section. After each student has completed a rank order on, for instance, The Bomb Shelter Survival Task, pg. 52, ask pupils to share their rankings and reasons with the class. Once a lively discussion is going, ask five volunteers with diverse views to begin a rotating panel in front of the class. Allow the panelists to express their different views and to interact with one another. Begin replacing them with class members who show an interest in or a strong reaction to the comments of the panelists.

RELATED ACTIVITIES:

a. A listening dyad enables class members to learn to listen attentively. Each person can speak for himself only after he has first restated the ideas and feelings of the previous speaker accurately and to that speaker's satisfaction.

b. During a future discussion of another problem, have half of the group act as observers. After the demonstration, the observers and participants consider what took place giving special attention to such matters as skill in stating problems, in clarifying, in keeping the discussion on the topic, in summarizing, in logical reasoning, in testing understanding and in reaching decisions.

4. BRAINSTORMING

A problem is presented to the group e.g. "How to make a better mouse trap." Either the group leader or a member of the group acts as a recorder. The data could be recorded on the chalkboard so that the members of the group will have continuous visual access to the data. The group members are then asked to contribute any solution or thought that comes to mind. Every contribution is recorded and no group member is allowed to make a judgment about any thought offered by another member. This part of the process is quantity oriented. The next step is quality oriented. Group members choose from the large list of ideas, those which are applicable to meeting their objective. Inappropriate ideas are discarded.

5. THE WHEEL

PURPOSES:

To aid the student in becoming aware of self and his classmates.
To help the students get acquainted.
To provide a vehicle for teacher analysis of the class and class analysis of the teacher.
To provide a vehicle for character analysis in literature and history.

In preparation for the wheel, the following suggestions would be helpful:

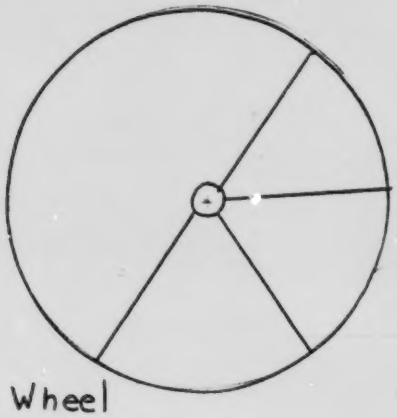
A warm, open classroom atmosphere should be created.
Use I A L A C to make students more sensitive to the feelings of others.
Draw a wheel on the board and fill in positive, descriptive words which could be used to descrive another person, such as friendly, handsome, etc.

Divide the students into pairs. Distribute sheets with the following information: Complete this "what" wheel for your partner by writing in your positive impressions (a word or phrase) of him/her.

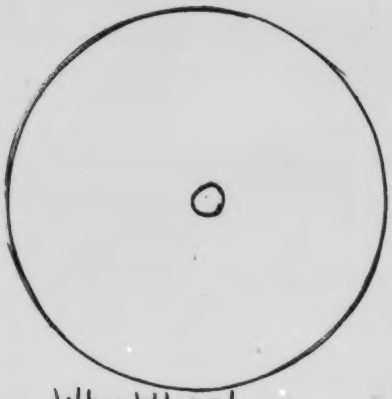
When they are completed, have the students give the wheels to their partners to examine them. Ask each student to check the one adjective about himself which interests him and about which he would like further information. Have them return the wheels to their partners and complete the second step on the paper: Complete a "why" wheel for your partner by explaining why in narrative form you wrote the one particular adjective checked by him/her.

Exchange papers and allow time for partners to discuss their impressions.

A third wheel may be used to suggest how that trait might be improved and developed.



What Wheel



Why Wheel

RELATED ACTIVITIES:

a. The students might do a series of wheels on persons from history, current events or literature.

b. Ask the students to do a wheel on the teacher and the teacher on the class.

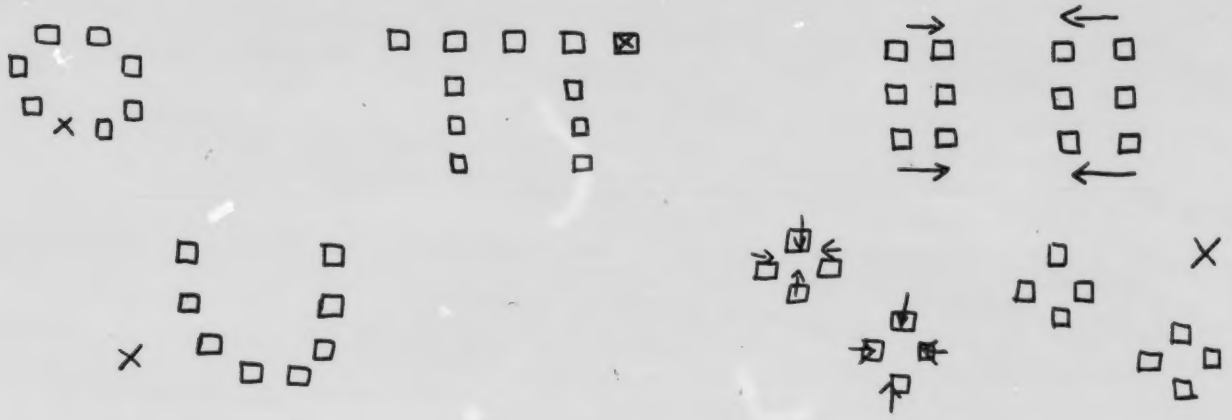
c. In business and economics classes comparative wheels can be written on the stereotypic businessman and consumer or a representative of labor and management.

d. In developing a lesson on leadership, ask the class to complete a wheel entitled the "ideal" political leader. Ask the class to complete a wheel on any political leader in the curriculum. Compare the two wheels to provide greater insight for the student.

6. CLASSROOM GEOGRAPHY

Placement of desks in a classroom has much to do with the type of communication taking place. Sometimes, for real communication, the teacher must push back the desks!

The following are some successful desk patterns used by teachers at different times for different purposes to promote discussion and facilitate communication. X indicates the teacher position.



NON-VERBAL COMMUNICATION

PURPOSES:

To make participants more aware of themselves by removing the barrier of language.
To make participants more aware of others.
To intensify personal feelings for the purpose of discussion.
To create a warm, open atmosphere in the classroom.
To make participants aware of how their feeling affect their non-verbal communication.

GENERAL ACTIVITIES:

1. NON-VERBAL GREETING (PROCEDURE A)

   Elicit from the class, various ways people communicate, i.e. language (written-spoken), gestures, facial expressions, etc. Suggest that each student imagine himself at a party where no one speaks his language. Ask the class to stand up and ask each student to greet as many people as possible, in a friendly manner, in a specified amount of time, without speaking.

   The students may possibly move around the room waving to each other, shaking hands, smiling, giggling, etc. Observe and participate, if possible, so that questions can be related to what acutally occured.

   At the close of the activity, ask the class to return to their seats and discuss the exercise. (See questions at the end of this section.)

   PROCEDURE B

   Divide the class into two equal groups. Form the groups into two concentric circles facing each other about two feet apart. Direct them to greet each other, in a friendly manner, without speaking for a short period of time. After the first pairs have greeted each other in the allotted time, have the outer circle rotate to the right so that the process may begin again with the next person. Continue until the original pairs meet again. At the close of the activity discuss the exercise. (See questions at the end of this section.)

2. PEOPLE HUNT - (Particularly valuable at the beginning of the year.)

   Prepare a name tag for each member of the class. Distribute them so that no one gets his own first name. Ask the class to find an individual who has that first name. When everyone has been discovered, discuss the activity. (See questions at the end of this section.)

3. NAME TAG INTRODUCTIONS

   Have the class write their name and four or five adjectives describing their feelings on a name tag. Exchange the tags and have each person introduced by another individual. The introducer may add descriptive adjectives to the name tags.

4. THE MIRROR

Have class members choose partners. Tell the students to face their partners. One will lead, the other will follow. The leader is to pretend that he is looking into a mirror. The follower will pretend that he is the mirror and will reflect the actions, facial expressions etc. of the leader. Caution the leaders to move slowly so that the mirror can coordinate his movements. Tell the mirrors to look directly into the leader's eyes. After a time, change so that the mirror becomes the leader. (Consult questions at the end of this section.)

5. LEADERS' CIRCLE

Arrange desks so that there is sufficient room to from a large circle. Have the class join hands and form a large circle. If the room is too small limit the number to ten or fifteen volunteers. Members of the circle are not allowed to talk. Tell the students in the circle to think of a place in the room where they would like the circle to move. When the signal is given the shape of the circle will be distorted by people within who wish to move in different directions. After a few minutes call time. If the activity becomes physically threatening, stop it immediately.

Possible Discussion Questions

These questions represent a suggested guide. Try to adjust the discussion to the implications of what happened during the activity. Don't hesitate to ask the same question of different students since the reaction will probably be different.

How did you feel during this activity?
Was it difficult to keep silent? Why?
What were the actions and reactions of other class members?
Did you feel self-conscious?
What facial expressions were observed?
Did you like looking directly into someone's eyes?

6. WARM-UP EXERCISES FOR ROLE-PLAYING

The following non-verbal exercises are helpful in preparation for Role Playing. (See Role-playing pg. 60, 61)

Pretend that you are walking: -
through very deep snow
through a strange dark room
on eggs
in the rain
through fallen leaves

Pretend you are eating: -
an ice cream cone
a potato chip
a pickle
cotton candy
a lemon

Show the class what you would do if: -
you had just walked five miles
the temperature got up to 95° in the shade
you had a cinder in your eye
you tried to lift some barbells

Show how you: -
brush your teeth
nail two boards together
put on a pullover sweater

Show how you feel when: -
you get a phone call: someone invites you to a party
you get a phone call: the dentist tells you that you have an appointment this afternoon
you see a large dog running toward you
you look out the window and see - it's raining, it's snowing, a baby running into the street, a dog chasing a cat
you enter a church or synagogue
you see people teasing a dog
you've failed an important exam
you see a friend who has told an untrue story about you

Imagine that you are in the Artic, it's 35° below zero, it's almost dark, and you are lost, - How do you feel?
Imagine that you are in the Amazon Valley just after the rainy season. It is 95° and the humidity is 100+%. You are wearing a fur hat, fur coat and boots up to your knees. How do you feel?

PERCEPTION

PURPOSES:

To provide an atmosphere within the classroom where perceptions can be shared without fear of ridicule.
To recognize that the same external stimulus (the poetry) may elicit a variety of responses from different people.
To open the way to the discovery that not every class exercise has a "right" answer.
To encourage creativity and self expression by having children create their own concrete poetry.
To initiate open discussion on any given topic.
To motivate a role playing experience.
To motivate a creative writing experience.

GENERAL ACTIVITIES:

1. CONCRETE POETRY

As you show the class a concrete poem (word picture), ask them to study the "picture" for a few moments and then react to it. You might ask, "What do you see in this picture?", or "What does it mean to you?", or "How does it make you feel?", etc. When responses are given, accept each one in a nonjudgmental way, such as simply saying "thank you." In addition, do not allow negative remarks to be made about responses by others as this blocks communication and limits the number of responses.

After many responses have been given, the following questions may be asked. "Was any response the right one?" "Why are there so many different responses to the same picture?"

Discussion of these responses may lead the group to realize that perception is subjective and is governed by experience. Some examples of concrete poetry follow. Encourage pupils to create their own and share them with the class.

white black
white black
white black
white black
white black
white black
white black
whitblack
whblack
whack

Sam Rita
Sue Jack
Ken Ed Mary
Pat Bill

RESOURCES: Anthology of Concrete Poetry, edited by Emmett Williams, Something Else Press, 1967
Anthology of Concretism, edited by Eugene Wildman, Swallow Press 1969

2. "THE LADY"

Ask the class to study without comment a picture of "The Lady." Ask the class, "Is the person in the picture young or old?", forcing pupils to make a judgment. Put the picture aside and take a vote: "How many saw a young/old lady?" Turn your attention to those whose votes were in the minority and ask a few questions to see fi they will adhere to what they really saw or if they shift to the more comfortable majority opinion. The teacher might ask, "Is that <u>really</u> what you saw?" or "How do you explain that the majority of the class saw something different?" and "Are you still going to say that this is a picture of a young/old lady?" Then tell the class that both a young and an old lady can be seen in the picture and ask those who saw an old lady to try to find the young one and vice-versa. Some of the following questions might help in leading a discussion of this activity:

How did you feel when you heard that other classmates saw something different from what you saw?
How did the class react to those who voted in the minority?
How did it feel to be a minority voter?
Did you question your own judgment?
Is the majority always right?

Picture of THE LADY first used for psychological purposes by E.G. Bobing, "A New Ambigious Figure", American Journal of Psychology, 1930, pg. 444. (Originally drawn by W.E. Hill; it appeared in "Puck", 6th. November 1905)

3. RUMOR CLINIC

PURPOSE:

To have the students actually participate in the distortion of reality.
To provide an opportunity for the analysis of this distortion.
To demonstrate differences in individual perceptions.
To aid in realizing that perceptions are often prior-experience based.
To introduce the idea of pre-set notions.

SPECIFIC ACTIVITIES:

Write the word "Rumors" on the chalkboard. Discuss the meaning of the word with the children and ask for examples. Discuss rumors they have heard, listened to, or repeated.

Select five or six children to act as reporters.

Send all but one of the reporters out of the room.

Instruct the remaining reporter and the class to look at a large picture, filmstrip projection or the picture of The Lady and study it carefully. The class is cautioned not to react to the coming events.

The first reporter is then asked to relate exactly what he saw to the next reporter orally. This procedure is repeated over again until each reporter has been informed by the person preceding him. The last reporter repeats the information to the entire class.

Display the picture once again. Have the class discuss the difference between what they see and what they heard.

After the children have discussed the variations of what was related by the reporters, the teacher can then tie together the different concepts brought out by the children during their discussion.

Stress these concepts after discussion has taken place:
Can we be sure that what we think we have seen is what really took place?
Can we accept as the complete truth, stories that are told to us that start with "I heard?" Should we repeat to others what is told on hearsay to us?

RESOURCES:

Filmstrip: Rumor Clinic, Anti-Defamation League

COMMUNICATION CROSS REFERENCE:
Human Relations Education: A Guidebook to Learning Activities - pgs. 33, 47, 85, 86, 89, 99, 119, 122, 125, 127

SECTION V

VALUES CLARIFICATION

Working with the values process in the classroom can encourage young people to consider, more than superficially, controversial issues affecting contemporary living or issues which touch their own personal lives. In order to bring about successful experiences with the values process, a non-threatening, open and honest atmosphere must prevail. The teacher plays an important part in maintaining this kind of atmosphere and so, a few suggestions might help toward this end.

First, since the values process does not function when fear is present, make it clear that participation in any of these activities is the choice of the student. If, at any time he feels uncomfortable and would rather not participate, he may "pass." Secondly, it is important that the teacher give his opinion only when asked. Finally, while listening to the responses of students, it is crucial to remain non-judgmental and to avoid sermonizing.

PURPOSES:

To develop skill in the process of values clarification.
To provide, in a non-threatening atmosphere, a vehicle for comparing individual feelings about values in a group setting.
To promote open discussion.
To demonstrate the relativity of personal values.
To stimulate thinking in the conflict areas of living family, race, religion, occupation, politics, death.
To help the student realize that a person's values are complex.
To aid the student in realizing that values should not be defined in absolute aims.

GENERAL ACTIVITIES:

1. VALUES VOTING

Ask students to respond to a list of statements on a variety of subjects in the conflict areas of life such as religion, government, race, family, education, money, etc. The students may react to the statement depending on the way he feels about it in the following ways:

a. If the pupil agrees with the statement, he simply raises his hand. If he strongly agrees with the statement, he indicates this degree of feeling by waving his hand in the air.

b. If the pupil disagrees with the statement, he turns his thumb down. If he strongly disagrees with the statement, he indicates this by turning his thumb down and waving it in the air.

c. If the pupil does not wish to respond to a statement or if he has not made up his mind about it, he indicates this by folding his arms - a pass vote.

Sample Values Voting Statements:

Television is nothing more than a vast wasteland.
The voting age should be lowered to 18.
School attendance should be made voluntary.

2. VALUES RANKING

Read a statement and then provide three possible choices. Each pupil will rank the choices according to his own preferences and feelings. Ask pupil volunteers to share their rankings and, if desired, reasons with the class. Respond to the students' rankings with, non-judgmental remarks such as "thank you."

Sample Values Rankings:

The worst way to die is:
in a fire
drowning
lynching

The most important thing to learn in school is:
how to get along with people
to learn how to think
to learn facts

For the most part, the generation gap is caused by:
stubborn adults
stubborn young people
the condition of the world

3. VALUES CONTINUUM

Identify, or ask the class to identify, an issue such as what kind of parent they think they will be. Then draw a continuum (feelings line) on the board and clarify the extreme points of view represented by each end of the continuum. Ask volunteers to come to the board and place themselves on the continuum in relation to its extremes. Allow pupils to share the reasons for placing themselves where they did on the continuum, if they choose to do so.

Authoritarian — Permissive
Alex ---------- Percy

Since the continuum provides a teacher with the opportunity to see how the class stands on an issue, it might be profitable to use the inner-outer circle discussion technique as a follow-up. Pupils who represent the opposing points of view in such a discussion can be chosen from those who so placed themselves on the continuum. For a complete description of the inner-outer circle refer to pg. 29

RELATED ACTIVITIES:

a. Current events, social issues and social studies concepts lend themselves readily to a continuum discussion.
b. Saved, the continuum can visually demonstrate changes in opinion, attitude and values from the beginning of a unit to its conclusion.

RESOURCE:

Values and Teaching by Louis Raths, Merrill Harmin and Sidney B. Simon, Charles E. Merrill Publishing Co., 1966

4. VALUE SHEETS

The value sheet consists of a thought-provoking statement and a series of questions duplicated on a sheet of paper which is distributed to the class. The purpose of the statement is to raise an issue that the teacher feels may possibly have value implications for the students. The questions, which follow the statement, involve the students in value clarifying. The process of valuing is individual. Therefore, each student completes his answers on a separate answer sheet. The responses may be shared with the class if the students desire.

EXAMPLES OF VALUES SHEETS:

a. "People are really suckers. Take for example a product that is not moving, that has been on the shelf for a long time. It's been priced at 69¢. I advertise a special sale on the product with a sale price of 73¢. It sells like hotcakes. See what I mean?

How do you feel about the above statement?
Isn't this statement consistent with the philosphy of Caveat Emptor (let the buyer beware?)
Would you employ the same technique?
How would you move the item?

b. "Selling is just a game; a game I usually win. Just the other day this guy comes in for a car. After talking to him for a while I find out his tastes just don't match his pocketbook. But I got him hooked on the expensive model and I know it. So I play with him, making statements like: "So what if the cheaper model doesn't have the power, tinted glass and automatic transmission you want? You can't have everything. You are really hung up on this car; like I used to tell my poor brother (he was a saver, died at 33, poor guy) YOU ONLY LIVE ONCE. Hey, if the bank takes the loan, I get a fatter commission and that's the name of the game, brother ...."

What do you suppose "the name of the game" means?
If you were a salesman paid on a straight commission basis wouldn't you use the same method?
Does it make a difference what a person can afford as long as he is willing to buy it?
If you had a sick child and his medical expenses were running beyond what you could afford, would you embrace this philosophy of selling?
Can you suggest any alternatives?

c. Technology vs. Human Values

Every student has a copy of the sketch "technology and human values." Time is alloted for students to study the picture carefully.

Discussion Questions:

Just what is this picture saying?
What are the human values that technology is crushing?
Can you expand on your own observations of the giant robot?
What do people in the picture say to you?
Do you think that technology is an ally?
Is it a force that can easily crush the human spirit?
Do you feel that you have to know yourself more than ever?
Do you have to expand your inner self?

"FORWAR-R-RD MARCH!"

from World Week
Sept. 15, 1949

d. Valedictorian '70

Distribute the pictures of the Valedictorian '70 and allow students to study and reflect on the picture.

Discussion Questions:

What is it about the Valedictorian '70 that touches you the most?
Just what is Valedictorian saying?
Are you in basic agreement with him?
What does Valedictorian say to YOU personally?
In what ways would you change what he says so that it more closely describes what YOU actually value in this area?
What do you actually DO about changing the way you operate in the realm of this problem?

Have each student write his "valedictory" speech for his senior graduation year?

Divide the class into four groups, each of which will read and discuss written speeches. Let each group compare notes and select one as a valedictorian. Four selected valedictorians read their speeches to the entire student body. Discussion follows.

VALEDICTORIAN '70

e. "The streets of our country are in turmoil. The universities are filled with students rebelling and rioting. Communists are seeking to destroy our country. Russia is threatening us with her might and the Republic is in danger. Yes, danger from within and without. We need law and order. Yes, without law and order our nation cannot survive. Elect us and we shall restore law and order."

Distribute the value sheets and let students read it silently.

Discussion Questions:

What is your reaction to this quotation?
Does it produce a strong emotion in you?
What emotion does it produce?
In your mind, does the quote exaggerate the danger?
What kind of person made the speech? Describe him by listing adjectives on the board.
Who, do you think, said those words?
Can you list some examples in our society today which tend to support these points? (Let a student write the suggestions on chalkboard.)
Can you list any which tend to refute his point of view? (Let a student write these on the chalkboard.)

(Adolph Hitler, in a compaigning speech in Hamburg, Germany - 1932)

f. Utilize a well-developed character from any novel, play, poem or short story. For example:

Arthur was a perfectly normal, healthy individual until he was twelve. Then he developed a weakness in his right hand. This made him drop things: first his chocolate cup at the breakfast table; then his school books began to fall out of his hand and splatter over the sidewalk. One hot afternoon in May he was sitting in his special social studies class when he felt himself beginning to fall as though he had been thrown into a deep pit. When he woke up, he was on the classroom floor and a wooden ruler was between his teeth.

Arthur's mother's irritation turned to worry when, instead of outgrowing his symptoms, he seemed to get worse. He could hear his parents talking into the night about his fits and other distressing symptoms. He was frightened because their quarreling, which he had grown used to through the years suddenly stopped when they spoke of him. It made him want to run away from home, but he could not think where to go. He was taken instead to thirty-five different hospitals and clinics.

When Arthur was eighteen, his mother gave up on him and took him off to a state school for the feeble-minded. Then she and Arthur's father moved away from the town and never came back. At first the shock of babbling

and drooling and stench of the institution almost killed him. Then the authorities sent him to work in the vegetable fields and things were better. Three years later he ran away. He still had no place to go, but he went back to town and got a job as a messenger boy. Sometimes Arthur would sit in his furnished room over the Majestic Theater and worry about what was to become of him. The strength of his left leg was beginning to slip away and he walked as though he were on a pitching ship.

Tell Me That You Love Me, Junie Moon
by Marjorie Kellogg

Read about Arthur, a character from the novel by Marjorie Kellogg.

Discuss the following questions:

What do we really look for in a person?
How does the physical appearance of a person affect me?
How do you analyze an "attractive person?"
What characteristics do I look for within a person before I judge him?
How do you draw such characteristics out of a person?
What personal characteristic do you have that could be a strength for others?
How do you discover your own strengths? weaknesses?
How do you develop strengths and weaknesses within you?
Why is it important to make such a self-inventory?
To what extent did his parents contribute to the development of Arthur?
Why did his parents desert him?
How does Arthur's environment affect his personal growth and development?
What does a family really mean to Arthur? to you?
What is the "inner" world and the "outer" world of Arthur?
Does he live in two worlds?
Do you live in two worlds?
How can you contribute to warm human relations in this class?

VALUES CLARIFICATION CROSS REFERENCE

Human Relations Education: A Guidebook to Learning Activities - pgs. 25, 27, 31, 33, 43, 67, 73, 81, 85, 97, 101, 109, 111

SECTION VI

COOPERATION AND PROBLEM SOLVING

This section consists of group tasks or problems which are to be solved by groups. Since many of these are rank order tasks, they have been grouped under Part I with an accompanying set of suggestions for carrying them out which is applicable to all tasks.

The tasks included in Part II are of a slightly different nature. Each one has its own specific explanation, hence they have been arranged in this way. The purposes which appear below, however, apply to both Part I and Part II.

Part III is also concerned with group problem-solving, but since the means of carrying out the solving process are quite different and have purposes which go beyond just problem-solving, it was necessary to develop a separate section.

PART I - RANK ORDER TASKS

PURPOSES:

To help the pupil understand the value of cooperation in a group activity.
To increase an awareness of the intrinsic workings of groups.
To provide an opportunity to examine the evolvement of group leaders.
To increase awareness that in some situations it is necessary to subordinate the needs of the individual to the needs of the group.
To increase the pupil's skill in changing his role in a group as the need arises.
To focus attention upon listening when it is an important factor in problem solving.
To aid the student in analyzing various relationships involved in problem solving.
To provide an opportunity for the individual to understand the total problem which must be solved.

SUGGESTIONS FOR IMPLEMENTING THE RANK ORDER TASKS:

Ask each individual to rank the given items. Then group the class by four's or five's. Each group is responsible for producing a single rank order, agreed upon by all the group members. While each group is meeting, circulate to observe the behavior within each group. When it seems that most groups are nearly finished, ask each group to report briefly on:

1. how they arrived at their decisions
2. what things helped them complete the task
3. what things hindered completion of the task

At this point it might be profitable to discuss compromise, dictatorship, acquiescence and other kinds of behavior that are related to group problem-solving.

Then, explore with the class the ways in which their group behavior might carry over into other areas of group decision-making such as social studies reporting, science lab work, scout work and social clubs.

Finally, ask the entire class as one group to do a rank order to see if they can arrive at a single, cooperative list. The students often recognize that it was fairly easy to rank the list by themselves, harder when they had to consider four or five other opinions, and nearly impossible with a group of 25 or 30.

BOMB SHELTER SURVIVAL TASK

Instructions: You live in a strategic city which is ranked high on an enemy bombing list. The citizens have elected you to a committee to select those people who will have priority going into the fall-out shelter which will accommodate only 10-15 people. These may be the only survivors in case of a raid, so your task is to rank them in order of their importance in the rebuilding of the city. Star the occupation you would choose for yourself.

Rank	
_____	carpenter
_____	clergyman
_____	scientist
_____	teacher
_____	doctor
_____	bricklayer
_____	dietician
_____	nurse
_____	secretary
_____	farmer
_____	child
_____	musician
_____	dentist
_____	social worker
_____	policeman

EDUCATIONAL SURVEY

You are on the school board. You are asked to rank the following areas of curriculum in order of educational importance, the way you think the community views them. How would you rank them? Use #1 highest rating to #11 lowest rating. (If there is not enough money, #10 and #11 may not be included in the curriculum next year.)

Rank	
_____	Social Studies
_____	Business
_____	Physical Education
_____	Mathematics
_____	Industrial Arts
_____	Science
_____	Home Economics
_____	English
_____	Art
_____	Music
_____	Foreign Language

ORGANIZATION SURVEY TASK

Instructions: The United States government will allocate $500,000 to ten of the following organizations. Rank the following in the order of their importance for best use of the funds for the betterment of American society.

Rank	Organizations
_____	SDS (Students for a Democratic Society)
_____	BSA (Boy Scouts of America)
_____	NAACP (National Association for the Advancement of Colored People)
_____	NCCJ (National Council of Christians and Jews)
_____	American Red Cross
_____	Weathermen (Off shoot of SDS)
_____	SA (Salvation Army)
_____	SCLC (Southern Christian Leadership Conference)
_____	KKK (Klu Klux Klan)
_____	GSA (Girl Scouts of America)
_____	Black Panthers
_____	CORE (Congress of Racial Equality)

PRIORITIES OF SPENDING TASK

An uncle leaves you $100 which you may spend as you wish among the items listed below. Number your choices in order of preference.

_____ FM radio ($30)

_____ subscription to a magazine ($10)

_____ 2 tickets to a baseball game ($10)

_____ 5 records ($20)

_____ new dress or sport jacket ($30)

_____ savings account deposit (up to $100)

_____ 2 theater tickets ($10)

_____ contribution to a civil rights organization (up to $100)

_____ 12 paperback books ($20)

_____ 5 tennis lessons ($30)

SPACE SURVIVAL TASK

Consider yourself a member of a spaceship crew. Your spacecraft was originally scheduled to rendezvous with the mother ship on the lighted surface of the moon. Due to an energy failure, however, it was necessary for you and your crew to crash land some 200 miles from the mother ship. In landing, much of the equipment aboard was damaged beyond repair and several of the crew were injured. Fifteen items of the equipment were left intact and undamaged during the crash landing. Since it is necessary for you to reach the mother ship as quickly as possible if you are to survive, some of the undamaged equipment must be selected for the two hundred mile trek which lies ahead. Below are listed the fifteen items which are in usable condition. Your task is to rank order them in terms of their importance and utility to assure your survival on the journey to the mother ship.

Rank	NASA Rank	Items
____	15	Box of matches
____	4	Food concentrate
____	8	Parachute silk
____	11	Two 45 calibre pistols
____	12	Case of dehydrated Pet milk
____	1	Two 100 lb. tanks of oxygen
____	13	Solar powered portable heater
____	6	50 feet of nylon rope
____	3	Stellar map of the moon's constellation
____	9	Life raft (self-contained inflation)
____	14	Magnetic compass
____	2	Five gallons of water
____	10	Chemical signal flares
____	7	First aid kit with oral and injection medicines
____	5	FM receiver-transmitter

This is a NASA exercise and the ranking given is a point of interest only as each group arrives at its own decision. The NASA ranking is not a correct list and should not appear on student copies.

PART II - GROUP TASKS

SPECIFIC ACTIVITIES:

1. Cooperative Project:

Assign a project to be built by the class that is suitable for their age and interests.

Divide the class into groups, each group having one set of supplies (one jar of paste, crayons, etc.) to use in completing its task.

Instruct the groups that this is a non-verbal activity and set a time limit.

Be available to observe group behavior.

When the alloted time is up, stop the activity and discuss it. Lead the pupils to an awareness of the interaction that took place in their group.

Possible Discussion Questions:

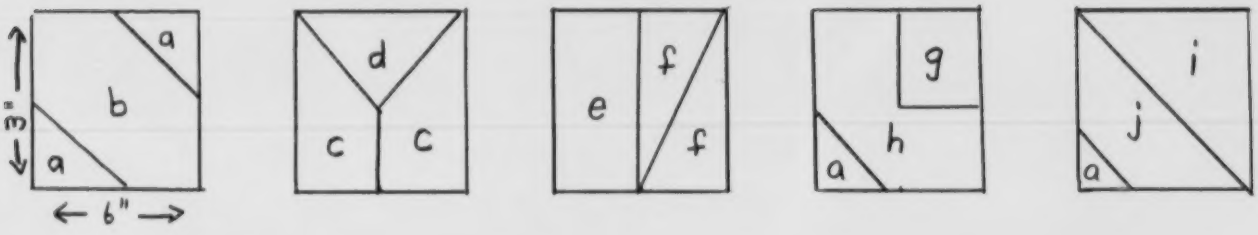
How many were satisfied with the final product? Discuss why or why not.
How did you feel while working?
Did each person add something to the final product? Discuss.
Did a leader evolve?
Was a leader necessary?
What kind of leader would you have liked?
What other kinds of behavior did you notice in the group? (hostility, apathy, helpfulness)
Which kinds of behavior helped the group? Which hindered it?

2. Cooperation Squares:

One set of squares should be provided for each group of five persons.

Directions for making squares:

A set consists of five envelopes containing pieces of cardboard which have been cut into different patterns and, when properly arranged, will form cardboard squares of equal size, six by six inches. Place the squares in a row and mark them as below, penciling the letters a, b, c, and so on, lightly, so they can be erased later.



The lines should be so drawn that when cut out, all pieces marked "a" will be of exactly the same size, all pieces marked "c" of the same size, and so on. By using multiples of three inches, several combinations will be possible that will enable participants to form one or two squares, but only one combination is possible that will form five squares six by six inches.

After drawing the lines on the six by six inch squares and labeling them with lower-case letters, cut each square as marked into smaller pieces to make the parts of the puzzle.

Mark each of five envelopes A, B, C, D. and E. Distribute the cardboard pieces in the five envelopes as follows:

Envelope A has pieces i, h, e
Envelope B has pieces a, a, a, c
Envelope C has pieces a, j
Envelope D has pieces d, f
Envelope E has pieces g, b, f, c

Erase the penciled letter from each piece and write, instead, the appropriate envelope letter, as Envelope A, Envelope B, and so on. This will make it easy to return the pieces to the proper envelope for subsequent use.

Divide the class into groups, five people to a group. Students not involved in a group can be assigned to observe one group. These observations can be shared with the class when the task has been completed.

Instructions to the groups: In this package are five envelopes, each of which contains pieces of cardboard for forming squares. When the teacher gives the signal to begin, the task of your group is to form five squares of equal size. The task will not be completed until each individual has before him a perfect square of the same size as that held by others.

Inform groups that this is a non-verbal activity and no member may ask another member for a card or in any way signal that another person is to give him a card. Members may, however, give cards to other members.

When several groups have solved the problem or the maximum allowable time has elapsed, call time and discuss the experience among students.

Possible Discussion:

The teacher may want to allow the group to discuss the experience among themselves before calling for a general discussion.

How did you feel when someone holding a key piece did not see the solution?
How did you feel when someone had completed his square incorrectly and then sat back with a self-satisfied smile on his face?

What feelings do you think he had?
How did you feel about the person who could not see the solution so quickly as the others? Did you want to get him out of the way or help him?

3. Triad - The Helping Situation:

Have students write out a problem. It may be a human relations problem or it may relate to a course of study, to some assigned work, to study habits, to school activities etc. The problem should be one with which the pupil would like help.

Have the class divide itself into groups of three members.

Have each group of three select the following roles for its members: helpee, helper, observer.

Explain the following interaction procedure and time sequence: The helpee submits his problem to the helper. The helper provides as much help as he can in an alloted time. The observer watches the interaction and reports his observations of it. Roles are then switched so that each person in a group experiences each role.

Possible Discussion:

How did you feel in the various roles - helpee, helper, observer?
Which role was the easiest for you to assume and why?
Which was most difficult and why?
What barriers, if any, did you encounter in the problem situation?
Did the helper really help? Why?
The teacher might guide the class in exploring ways in which people function on a daily basis as helpers, helpees and observers. This discussion might lead the teacher to ask: Should we give priority to any one of these roles? In what situations can these roles be best utilized?
What behavior is necessary for us to really help people?

RELATED ACTIVITY:

a. refer to the Communication section - pg. 30 for directions as to carrying out the listening dyad.

PART III - PROBLEM SOLVING THROUGH ROLE-PLAYING

PURPOSES:

To allow students to act out their true feelings without risk of sanctions or reprisals.
To examine and discuss private issues and problems without anxiety.
To identify with the real worlds and imaginations of other children and adults.
To practice a variety of behaviors, to discuss the effects, and to enable the students to see alternative choices for their actions.
To examine less personal but pervasive social problems between and among people and groups.
To utilize intellectual potential more fully by helping individuals to understand their own and others' behaviors.
To bring to the study of academic materials the dramatic impact, the immediacy, and the student involvement that may otherwise be lacking in the classroom.
To allow the nonverbal student to experience success on a more verbal and intellectual plane.
To provide an active instructional technique which allows participants and audiences to observe and practice new ways of behaving.

PROBLEM SOLVING THROUGH ROLE-PLAYING

GENERAL ACTIVITIES:

A helpful introduction to role-playing techniques can be found in Human Relations Education, A Guidebook to Learning Activities, pg. 173. If role-playing is a new experience for the class it might be well for the teacher to keep in mind that pupils are often self-conscious during their initial attempts. Encourage pupils to take the role-playing seriously. Sometimes warm-up exercises help students over this hurdle. Refer to the section on non-verbal activities pg. 33, for specific suggestions.

1. Flat Picture Role Play

   One technique for originating a role-playing situation is the use of flat pictures. Use a large picture representing a problem with two or more people. Elicit from the students their interpretations of the picture - setting, what is happening, etc. As the discussion develops, ask individual pupils to assume the roles of the people in the picture to work out possible solutions. If the dialogue bogs down, end the situation and ask the class for other solutions, or switch people in the roles if someone else has a new idea.

2. Open-Ended or Unfinished Story

   Another technique for originating a role-playing situation is the use of an open-ended or unfinished story. After the story has been read, discuss it with the class in order to clarify the situation and ask the class to suggest alternative ways in which the problem might be solved. Ask class members to act out

SECTION VII

MUSIC ART POETRY DRAMA

Possibilities for the use of music, art, poetry and drama in the classroom are only as limited as the teacher cares to make them. Human relations and social conflict themes have been and continue to be the basis for many popular songs, poems and artistic expressions. Many of the resources needed for these activities can be found in the record libraries of your students.

the various solutions. Or, terminate the discussion when the class understands the problem and let the solution evolve from the role-playing itself.

3. Another way to launch a role-playing experience is to give each participating pupil a 3 by 5 inch card which delineates the problem situation and/or the way in which this role is to be played. Or simply explain the situation, name the various roles and then let the pupils act it out. Once a problem situation has been acted out, pupils themselves often suggest variations. The use of large name cards identifying each role can be used to enhance role identification and role switching. Props of any sort increase student involvement.

Possible Problem Situations:

There is an unlimited number of problem situations that can be used. Teachers will probably have more success if they create situations suitable to the needs of their own classrooms. For example, preference might be given to an interpersonal problem that is in the class itself. The example situations which follow are merely suggestions that illustrate a range of possibilities.

You are a secretary (or clerk) with strong moral convictions about lying, stealing and cheating. The manager has just told you that he is busy and does not want to be bothered and you, therefore, are to tell people that he is not in. What might happen when:

A customer comes in and asks to see the manager.
The manager's wife calls and wants to talk to him.
The district manager calls and wants to talk to the manager.

The chairman of a citizen's group that is angry about the amount of smoke coming from the local steel company is meeting with the president of the steel company and the president of the chamber of commerce.

Three old friends are standing in the hall before school begins. A new student walks over to them and conducts himself in a way that indicated he would like to become acquainted with the three.

Possible Discussion Questions for Roleplaying:

How did you feel while you were playing your role?
Would you change anything you did or said?
Do you feel you portrayed the role realistically or were you holding back?
Was the role-play easy or difficult for you?
How did you feel toward ... (another role-player with whom he interacted)
Questions that might be directed to the rest of the class who were watching might include:
Would you have played the role differently? How?
Did you believe the role-players?

PROBLEM-SOLVING AND COOPERATION CROSS REFERENCE

Human Relations Education: A Guidebook to Learning Activities: pgs. 13, 33, 47, 48, 49, 69, 85, 89, 91, 125, 145, 149, 173

MUSIC

PURPOSES:

To unite a group through the medium of music.
To provide a positive outlet for feelings.
To learn songs with a human relations theme.
To help the students recognize that music reflects the values of the times.
To provide, through discussion, a better understanding of the message which music (past and present) conveys.

GENERAL ACTIVITIES:

1. Select a song that utilizes the theme you wish to introduce. Play it for the class. In many instances the students will be familiar with the lyrics and melody. Copies of the words, however will facilitate discussion. Provide an opportunity for the students to react and discuss the songs significance.

   Activities such as role-playing, creative writing and art projects could follow the experience.

   Songs which have a human relations theme:

   A Child of Clay - Jimmy Rogers
   A Most Peculiar Man - Simon & Garfunkel
   Ballad of Hollis Brown - Dylan
   Because All Men Are Brothers - Peter, Paul & Mary
   Both Sides Now - Judy Collins
   Bridge Over Troubled Waters - Simon & Garfunkel
   Build A World With Love
   Cotton Fields - Harry Belefonte
   Dangling Conversation - Simon & Garfunkel
   Detroit City
   Don't Give Up
   Eleanor Rigby
   Everybody's Talking At Me
   Everyday People - Sly and the Family Stone
   Everything is Beautiful - Ray Stevens
   Freedom Isn't Free - Young Americans
   Friendship - Guidebook, pg. 14
   Games People Play
   Give Me Your Tired, Your Poor
   God Made Our Hands
   Green Circle Songs - from Green Circle Program, Phila. Penna.

Happiness Is
He Ain't Heavy, He's My Brother
I Am A Rock - Simon & Garfunkel
I'm In Love With A Big Blue Frog - Peter, Paul & Mary
Impossible Dream - From Man From La Mancha
It's A Sign Of Love - Ray Repp
In The Ghetto - Elvis Presley
I've Gotta Be Me - Sammy Davis Jr.
Let There Be Peace On Earth
Little Songs On Big Subjects (album) - Hy Zaret, Lou Singer
Look Out The Window - Ray Repp
Look Up, My Friend
Love Is Like A Magic Penny
Make Your Own Kind Of Music - Mama Cass
Maybe Tomorrow
No Man Is An Island - Montfort Singers
Only A Pawn In A Game - Dylan
People - from Funny Girl
Put A Little Love In Your Heart - Jackie De Shannon
Reach Out And Touch (Somebody's Hand) - Dianna Ross
Richard Cory - Simon & Garfunkel
Silent Night / 7:00 News - Simon & Garfunkel
Sixteen Ton - Ernie Ford
Society's Child - Janis Ian
Sounds of Silence - Simon & Garfunkel
The Sparrow - Simon & Garfunkel
There'll Come A Day (album) - Montfort Singers
There's A New World Coming - Mama Cass
Thoughts Are Free - Pete Seeger
The Times They Are A'Changin'
To Be Alive
Try A Little Kindness - Glen Campbell
Turn, Turn, Turn - Pete Seeger
Up, Up With People - Young Americans
Walk A Mile In My Shoes - Joe South
We Shall Overcome
What A Great Thing It Is - Ray Repp
What Color Is God's Skin? - Young Americans
What Is Truth? - Johnny Cash
What The World Needs Now Is Love
Where Is Love? - Oliver
Why, Oh Why? - Ray Repp
Within You, Without You - Beatles
You've Got To Be Carefully Taught - South Pacific

SPECIFIC ACTIVITY:

1. Introduce the song "Cotton Fields" by Harry Belafonte - Decca Records.

   In discussion, consider the following questions:

   Could the slowdown of the 1930's have had its beginnings in slavery rather than in the labor movement?
   Did the ultimate effects of slavery manifest themselves in human violence?

2. "Sixteen Ton" - Ernie Ford - Capitol Records

   Allow the students to consider the frustration exemplified in the following lyrics:

   St. Peter don't you call me cause I can't go,
   I owe may soul to the company store."

3. "John Henry" - Harry Belafonte - Decca Records

   Consider the statements -

   John Henry died attempting to protect his job from becoming obsolete as a result of the introduction of the "steam drill."

   A comparison can be made between John Henry and man's effort to find a place in a modern technological society.

4. "Little Boxes" - Pete Seeger - see pg. 21 on Conformity.

PURPOSES:

To develop an appreciation for various types of art.
To aid the student in realizing that people subscribe to different viewpoints concerning works of art.
To provide opportunities for students to express themselves via various art forms.
To encourage creativity and self expression through art, in transmitting a human relations message.

GENERAL ACTIVITIES:

1. View art works from various cultures and discuss them in the light of the customs of that area. (See Acceptance of Differences Via Art. pg. 19 and Conformity pg. 21)

2. As a follow-up activity for many of the human relations ideas in this book, such as role playing, self-concept builders, music, values and concrete poetry, various art mediums could be used to provide an opportunity for the students to express themselves creatively. Suggestions include:

   a. banners - have students (individually or in a group) choose a phrase and symbol to portray a certain human relations concept. The letters can be cut out of felt and glued to burlap or on another colored felt.

   b. paper weights - have students bring in flat rocks. Choose appropriate sayings or symbols. Using paint, felt tipped pens, nail polish, etc. decorate according to one's taste.

   c. wood plaques - stain a piece of wood. Glue paper with human relations sayings or symbols to the wood. Cover with a coat of gloss.

   d. Cartoons with a human relations theme, can be developed by the students. For ideas, read "Wee Pals" and "More Wee Pals" obtained from National Conference of Christians and Jews.

3. Ready-made materials are available at the following places:

   Abbey Press (posters, banners)
   St. Munrad, Indiana 47577

   Hayes School Publishing Co. (brotherhood posters, bulletin boards)
   321 Pennwood Ave.
   Wilkensburg, Penna. 15221

POETRY

PURPOSES:

To become familiar with poems with a human relations theme.
To provide an opportunity for the students to express their views about the specific work.
To expose the students to various interpretations of the same work.
To have the students participate in a choral speaking exercise.
To develop an appreciation for choral speaking.
To motivate a creative writing experience.

GENERAL ACTIVITIES:

1. The following poems contain a human relations theme, which could be used to promote discussion. They may be chosen for choral speaking and/or included in a Brotherhood program.

2. An art project could follow to encourage the creativity of the student.

3. Role playing can be used as an introductory or culminating activity for a poetry lesson.

4. Flat pictures can be utilized to motivating students to write original poetry.

5. A sociodrama may be used as an introductory vehicle for writing poetry through creative dramatics.

6. The feelings of inanimate objects provide a unique vehicle for a poetry writing experience.

STUDENTS LEARN WHAT THEY LIVE

If a student lives with criticism, he learns to condemn.
If a student lives with hostility, he learns to fight.
If a student lives with ridicule, he learns to be shy.
If a student lives with shame, he learns to feel guilty.
If a student lives with tolerance, he learns to be patient.
If a student lives with encouragement, he learns confidence.
If a student lives with praise, he learns to appreciate.
If a student lives with fairness, he learns justice.
If a student lives with security, he learns to have faith.
If a student lives with approval, he learns to like himself.
If a student lives with acceptance and friendship, he learns to find love in the world.

- adopted from D. Nolte

THE FAMILY OF MAN

from Green Circle Program

How awful 'twould be
If it turned out that we
Were all exactly the same!
Same shape, same size,
Same hair, same eyes,
Even the very same name!
But it isn't that way,
I'm happy to say,
There's Jose, Katrinka and Dan.
From all different races,
With all kinds of faces,
To make up the family of man.

LISTEN, CHRISTIAN

by Bob Rowland

I was hungry
and you formed a humanities club
and discussed my hunger
Thank you.

I was imprisoned
and you crept off, quietly
to your chapel in the cellar
and prayed for my release.

I was naked
and in your mind
you debated the morality of my appearance.

I was sick
and you knelt and thanked God for your health.

I was homeless
and you preached to me
of the Spiritual shelter of the love of God.

I was lonely
and you left me alone
to pray for me.

You seem so holy,
so close to God
But I'm still very hungry,
and lonely,
and cold.

So where have your prayers gone?
What have they done?
What does it profit a man
to page through his book of prayers
when the rest of the world
is crying for his help?

SOME CHILDREN ARE ...

by Jo Tenjford Oslo

Some children are brown
   like newly baked bread,
some children are yellow
   and some are red,
some children are white
   and some almost blue
Their colors are different -
   the children like you!

Some children eat porridge
   and some eat figs,
some children like ice-cream
   and some roasted pigs!
Some eat raw fishes
   and some Irish stew -
Their likings are different -
   the children like you!

Some children say "yes"
   and some say "oui"
some say "ja"
   and some say "si"
some children say "peep"
   and some say "booh -"
Their words may be different
   the children like you!

Some children wear sweaters
   and some rebozos,
some children wear furs
   and some kimonos,
some children go naked
   and wear only their queue.
Their clothes may be different -
   the children like you!

Some children have houses
   of stone in the streets,
some live in igloos,
   and some live on fleets.
Some live in old strawhuts
   and some in new -
Their homes may be different -
   the children like you!

Some children are Finnish
and some from Japan,
some are Norwegian
and some from Sudan.
Oh yes, we have children
in valley, on pike.
Their countries are different -
the children alike!

Oh, if they could dance
and if they could play
altogether together
a wonderful day!
Some could come sailing
and some could just hike!
So much would be different -
the children alike!

Like every day
maybe twice a day
families gather around
family tables,
eating,
sharing food.
Far too often the
food
is all that is shared.
The stomach is all that
is satisfied.
No chemical
interaction -
understanding
among the people.
Nothing passes
between
them
but platters of meat
and bowls of vegetables.
"Pass the potatoes."
"Who won the game today?"
"Man, it's hot."
"The meat tastes funny!"
Bodies
filling chairs
don't make a family.
Hands meeting
on a saltshaker
aren't necessarily
communicating.

Hungry hearts
aren't filled
by
potatoes.

(From Don't Just Stand There)

INCIDENT

Countee Cullen

Once riding in old Baltimore,
Heart filled, head filled with glee,
I saw a Baltimorean
Keep looking straight at me.
Now I was eight and very small
And he was no whit bigger,
And so I smiled, but he poked out
His tongue and called me "Nigger."
I saw the whole of Baltimore
From May until December,
Of all the things that happened there
That's all that I remember.

From On These I Stand,
Harper and Brothers,
Copyright renewed 1953

OUTWITTED

by Edwin Markham

He drew a circle that shut me out --
Heretic, rebel, a thing of flout.
But love and I had the wit to win:
We drew a circle that took him in!

BRASS SPITTONS

by Langston Hughes

Clean the spittoons, boy.
   Detroit,
   Chicago,
   Atlantic City,
   Palm Beach.
Clean the spittoons.
The steam in hotel kitchens,
And the smoke in hotel lobbies,
And the slime in hotel spittoons:
Part of my life.
   Hey, boy!
   A nickel,
   A dime,
   A dollar,
Buys shoes for the baby.
House rent to pay.
Gin on Saturday,
Church on Sunday.
   My God!
Babies and gin and church
and women and Sunday
all mixed up with dimes and
dollars and clean spittoons
and house rent to pay.
   Hey, boy!
A bright bowl of brass is beautiful to the Lord.
Bright polished brass like the cymbals
Of King David's dancers,
Like the wine cups of Solomon.
   Hey, boy!
A clean bright spittoon all newly polished --
At least I can offer that.
   Com'mere, boy!

The poem below was the conclusion of a speech delivered at the National Council of Teachers of English department chairmen's conference at Springfield, Massachusetts on March 10.

REQUEST TO THE U.S. CENSUS BUREAU

by Lou Etta White

I was born in 1895, the onliest
child of Jane White and Lee
Etta Johnson, Fort
Necessity Franklin
County Louisiana, baptized
in the Moringside
Baptist Church that has a
creek run through the grave
yard. My folks
died when I was small I knows
their names because I read them in the
Bible. I moved in with some
other folks they worked for Mr.
Bonner on his farm wasn't
no address. They was so many
children in that house
I didn't think a soul
knew I was there and now they tell
me that you came and counted
me. Enclosed six dollars. Can I have
two copies one for the
Retirement and one for me
to show that I was there.

WHO IS MY BROTHER?

Dr. Joseph Manch

Who is my brother?
He is the man who holds my hand
In earnest of his faith in me
When I am in travail,
Who smiles and owns awareness
Of our common bond as members
Of one shrinking, little world.

Who is my brother?
He is the man who stands apart,
Remote and distant, silent and cold,
Not feeling he is part of me
Or I a part of him.

Who is my brother?
He is the man whom I have never seen,
Who lives in climate
Foreign to my sight and touch and tongue,
Whose creed and color are not mine,
Whose customs mirror what he feels and knows
From where he views the world,
Whose birth was just as great a miracle as mine,
Whose right to live and love and dream
Have equal stature under God with mine.

Who is my brother?
He is the man who finds no comfort
In his present circumstance,
Whom fortune has not favored
In his prospects or his needs,
Who sees no hope nor promise
In tomorrow or another scene,
Who finds no quick escape
From loneliness and black despair.

Who is my brother?
He is the man who struggles
To be fully free,
Who seeks his own identity,
Who reaches out to be himself
In every word and thought and act,
Who gives to every other man his due,
However strange his visage and his view.

Who is my brother?
He is the man who finds life good,
Who knows great joy
In man's response to faith and truth,
Who recognizes beauty in the meanest place
and Seeks to share what he himself enjoys.

Who is my brother?
My brother is every man.

WHO AM I? (NEGATIVE)

by Theron Jacobson

I am Negro -- I am bad.
I am poor white trash -- I am bad.
My mother whips me to make me good -- I am bad.
My preacher says the devil will get me -- I am bad.
Jesus don't love me -- I am bad.
I don't know what that teacher says -- I am bad.
I don't understand her so I don't listen -- I am bad.
I don't know them funny black marks in my book -- I am bad.
I can't make them marks stay on the lines -- I am bad.
My teacher puts a paper on my desk --
  I don't know what to do -- I do nothin' -- I am bad.
I make pretty colored marks on the paper (I like my crayons) --
  It makes me feel good --
  I want to show it to the kid next to me and tell him about it --
  I talked -- I marked up my paper -- I am very, very bad.
That kid next to me -- he is good --
  The teacher likes his paper --
  He went to play with some trucks and blocks --
  I want to play with blocks and trucks --
  No! I am bad.
I marked up my paper --
  Blocks and trucks are for good kid --
  Bad boys put their heads on their desks - I am very bad.
I don't feel good --
  I made marks on that kid's paper and threw it on the floor --
  It made me feel good --
  Now I am very, very bad.
The bell rings -- I can go.

Who am I?
  I run - I shout - I hit that kid next to me - I am Negro.
  I am poor white trash - I don't know nothin' - I don't listen -
  I am lazy - I don't sit still - I mark on my papers -
  I mark on other kids' papers - I hit kids - I know who I am -
  I am the bad-dest kid in the room - Everybody knows it -
  I am so bad.

WHO AM I? (POSITIVE)

Today the teacher smiled at me!
"Hello - I like that red shirt!"
I don't say nothin'! --
I see some trucks - I'd like to roll them on the rug --
He don't care - I roll them and roll them --
That makes me feel real good.
I'll take them blocks and make me a garage for my trucks --
I make me a good garage and put my trucks in it --
I lie on the rug and look at it --
I feel good.
My teacher says, "Tony, you make a good garage.
You used some red blocks.
Let's count together and see how many red blocks you used.
1 - 2 - 3 - 4.
Let's see how many wheels are on that truck.
1 - 2 - 3 - 4.
Tony, you are a smart boy! You can count.
I feel very, very good!
That kid next to me --
He wanted to make a garage too --
I helped him -- We made a garage -- It was a big garage --
We put a big truck in it --
That boy said we had two garages and two trucks --
We used some green blocks --
That boy and me counted --
He helped me count 8 green blocks -- I feel good!
We got some paper --
A big stack is over there where we can get it anytime we want it --
We made big colored marks all over our papers -- It looked pretty!
My teacher said, "Tony and Jeff, you made some pretty pictures!
Get that roll of tape and we'll put them up.
I'll write your names with my big black pencil so everyone can see!
We have two pretty pictures! I feel good.
Them funny marks says my name --
I believe I can make one of them funny marks --
I made one on the board -- I feel good.
My teacher said, "My, that is good!"
Some of these days you can write all your name.
You are a smart boy. I'm glad you are in my room!"
She likes me!
I say, "I'll make you 'nuther good picture, better'n that!"
Me and that kid next to me went out to play. He likes me!

Who am I?

I am a boy -- I am good!
I am Tony -- I am good!
I made a good garage -- I am good!
I counted -- I am good!
I know this is a red shirt -- I am good!
That kid likes me -- I am good!
I made a pretty picture -- I am good!
I know them funny marks says my name -- I am good!
I made one of them marks - I am very, very good!
That kid next to me is good, too --
We're 2 good boys --
  I'm glad I'm me!

PROFILES IN RHYME: GREAT NEGROES

by James H. Lockhart

So many great Negroes I'd like you to see
I feel like a lad in a ripe cherry tree
- I hardly know where to begin!

So many great Negroes that you ought to know
Who helped build this nation and helped make it grow
- I hardly know where to begin!

Well, there was Nino who guided Columbus's ship
The Santa Maria on its second trip.

There was Esteban, explorer extraordinary
He discovered Arizona - New Mexico territory.

And I bet you never had a notion
That a black man helped find the Pacific Ocean.
Nuflo de Orlano was his name
Balboa's companion from out of Spain.

Many other Negroes of less renown
During this period were around.

About the Colonial Period I'd like to say
The Negro was there - free, slave, runaway.

They made their marks and made them well
About a few I'd like to tell:

Benjamin Banneker made the nation's first clock
Drew the plans for Washington, D.C.; wrote an almanac.

Crispus Attucks, a Boston free man
Was the first to die for American freedom.

Jean Baptiste Du Sable, who founded Chicago
Was a black from the nation of Santa Domingo.

Oneissimus a cure for smallpox did not find
His serum did benefit for all of mankind.

Thousands of Negroes fought in the Revolution
For their own freedom, however, it proved no solution.

Yet no one can deny the Negro's contribution
Recognition of these may be the solution.

Take the invention of the shoe lasting machine
By the genius Matzeliger whose mind was so keen.

Or the electrical wizard, Lew Latimer, by name
Who helped Tom Edison gain electric light fame.

The sugar industry, revolutionized by Norbert Rillieux
He showed sugar refiners the best things to do.

There was Matthew Henson, Polar explorer, extraordinary
Who discovered the North Pole with Admiral Perry.

Over 300 products George Washington Carver did find
From the lowly peanut and sweet potato - Gosh, what a mind!

Garrett Morgan, you ought to know
His traffic light makes you stop and go.

Elijah McCoy's machine lubricator
Made industry's growth that much greater.

There were many great Negroes
The list is yea long
But permit me to sing
A present-day song.

Today the Negro continues to give
The works of these persons cannot help but live:

Martin Luther King, great Nobel Prize winner
Has non-violently beaten the bigoted sinner.

Roy Wilkins, staunch leader of NAACP fame
Has shown how its done in the Civil Rights game.

Whitney Young, the Urban League Leader
Has changed negative thoughts of listener and reader.

A Phillip Randolph, a giant among men
Has made Americans love and respect him.

Ralph Bunche is respected in many nations
For outstanding work with United Nations.

On the president's cabinet is Weaver, Robert C.
Who will help bring about housing equality.

Sports and Music many negroes are in
Because these two areas were most open to him.

The list of musicians and sports figures is long
To name each of them our song would prolong.

Suffice it to say that these persons have shown
When given opportunity the Negro has grown.

So many great Negroes live now and lived then
I find I'm hard-pressed to come to an end.

People like Brooke, Marshall, Farmer, we've got to include
To omit Motley, Rowan, and Baldwin would be more than rude.

There are many, many others, but here's what to do
Please go to your library and learn of them too.

DON'T BE FOOLED BY ME

Don't be fooled by me.
Don't be fooled by the face I wear.
For I wear a thousand masks, masks that I'm afraid to take off,
and none of them is I.
Pretending is an art that's second nature with me, but don't be fooled,
for God's sake don't be fooled.
I give the impression that I'm secure,
that all is sunny and unruffled with me,
within as well as without,
that confidence is my name and coolness my game;
that the water's calm and I'm in command,
and that I need no one.
But don't believe me. Please.

My surface may seem smooth, but my surface is my mask.
Beneath this lies no complacence.
Beneath dwells the real me in confusion, in fear, and aloneness.
But I hide this. I don't want anybody to know it.
I panic at the thought of my weakness and fear of being exposed.
That's why I frantically create a mask to hide behind,
a nonchalant, sophisticated facade,
to help me pretend, to shield me from the glance that knows.
But such a glance is precisely my salvation. My only salvation
And I know it.
That is if it's followed by acceptance, if it's followed by love.
It's the only thing that will assure me of what I can't assure myself
that I'm worth something.

But I don't tell you this. I don't care. I'm afraid to.
I'm afraid your glance will not be followed by acceptance and love.
I'm afraid you'll think less of me, that you'll laugh at me,
and your laugh would kill me.
I'm afraid that deep-down I'm nothing, that I'm no good
and that you will see this and reject me.
So I play my game, my desperate game,
with a facade of assurance without, and a trembling child within.
And so begins the parade of masks. And my life becomes a front.

I idly chatter to you in the suave tones of surface talk.
I tell you everything that is really nothing,
and nothing of what's everything,
Of what's crying within me;
so when I'm goin' through my routine, do not be fooled by what I'm saying.
Please listen carefully and try to hear what I'm not saying.
what I'd like to be able to say,
what for survival I need to say, but what I can't say.

I dislike hiding. Honestly!
I dislike the superficial game I'm playing, the phony game.
I'd really like to be genuine and spontaneous, and me,
but you've got to help me. You've got to hold out your hand,
even when that's the last thing I seem to want.
Only you can wipe away from my eyes the blank stare of breathing death.
Only you can call me into aliveness.
Each time you're kind, and gentle, and encouraging.
each time you try to understand because you really care,
my heart begins to grow wings, very small wings, very feeble wings, but wings,
With your sensitivity and sympathy, and your power of understanding,
you can breathe life into me. I want you to know that.

I want you to know how important you are to me,
how you can be the creator of the person that is me if you choose to.
Please choose to. You alone can break down the wall behind which I tremble,
you alone can remove my mask.
You alone can release me from my shadow-world of panic and uncertainty,
from my lonely person. Do not pass me by.
Please ... do not pass me by.
It will not be easy for you.
A long conviction of worthlessness builds strong walls.
The nearer you approach me, the blinder I strike back.
I fight against the very thing I cry out for,
but I am told that love is stronger than walls, and in this lies my hope.
Please try to beat down those walls with firm hands,
but with gentle hands -- for a child is very sensitive.
Who am I, you may wonder. I am someone you know very well.
For I am every man you meet and I am every woman you meet.

- Author Unknown
Printed in the Marian Helpers Bulletin
January 1970

DRAMA

PURPOSES:

To provide an opportunity for students to better understand brotherhood through participation in a drama with a human relations theme.
To demonstrate to the audience a positive human relations concept.

GENERAL ACTIVITIES:

1. Plays are available from the National Conference of Christians and Jews which convey a message of respect for the individual person. For example:

   And No One Asked - Morris Reich
   Big Shot - Elsie-Jean
   The Heart That Talked - Mare' Yanofsky
   High Hurdle - Mrs. Robert Tubbs
   Jimmy Learns the Meaning of Brotherhood - Evelyn Edmunds
   No Man Is An Island - Mrs. Ralph Rasmusson
   Our World Is People - Evelyn Edmunds
   Peekaboo - Daniel A. Poling
   Rita the Impossible - Carolyn Darbing
   The Toymaker
   What Is America? - Rabbi Samuel M. Silver
   What Is Brotherhood? - Miss Una Cartwright

2. Students may choose to write their own plays, combining various poems and songs.

3. Sociodramas, original or prepared, provide a unique vehicle for dramatic enactment of social problems. Examples:

   Some of My Best Friends - Robert Crean
   A Question of Values - Norman Rosten
   The People Next Door - Robert Crean
   Fences - Rose Leimen Schiller
   The Children Are Listening - Barbara Kay Davidson
   Some of My Best Friends - Jean D. Grambs

CROSS REFERENCE:

Human Relations Education: A Guide Book to Learning Activities -

Music - pg. 14, 54, 95
Art - pg. 19
Poetry - pg. 33, 67, 111, 121, 125
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